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GURU	Jun 26-27	-	-
En Vogue~reunion~	Jun 29-Jul 1	Jun 26-27	-
Rockapella	Jul 3-4	Jul 1	Jun 29-30
SOUL'N	Jul 6-8	Jul 10-11	Jul 13-14
The Three Degrees	Jul 10-12	Jul 6-7	Jul 2-4
The Blues Brothers Band	Jul 13-16	Jul 18	Jul 20
Brain Blade Music from MAMA ROSA	Jul 19-20	Jul 22-23	Jul 17-18
Seawind REUNION	Jul 21-22	Jul 24-25	-
Anthony Hamilton	Jul 24-25	Jul 27	-
Shenae	Jul 29-27	Jul 30-31	Jul 28
Cecilio & Kapono	Jul 29	Jul 29	Jul 27

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SOUL'N



The Blues Brothers Band



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IS 'THREE STRIKES'
OUT IN FRANCE
AFTER COURT CALL?

TAP TAP REVOLUTION
HOW THE IPHONE APP
SPEAKS UNIVERSAL'S
LANGUAGE

JUNE
20
2009

DAUGHTRY

The Man, The Band,
The Plan To Make
An 'Idol' Act Into
America's Next Top
Rock Group

**CHART
HEAT**
Chickenfoot
Elvis Costello
Jay-Z

**SMELLS LIKE
POPSPIRIT**

Paulina Rubio's New
Album, Perfume Hit
Wal-Mart's Beauty Dept.

**SYNCH
AND SWIM**

Imogen Heap Keeps
Fans A-Twitter
With New 'Ellipse'

**REDONE
ALERT**

The Producer
Behind 'LoveGame'
And 'Poker Face'



Surround Yourself with Music

Yahoo! Music introduces the new open artist network.
Everything the web knows about an artist all in one place.



Taylor Swift ☆☆☆☆

Overview | Albums | Tracks | Videos | Photos | Concerts



Biography

Taylor Swift has been singing all her life. Inspired by her grandfather who was a professional opera singer, she began performing locally around her house and country at the age of ten, and at age 15 sang the national anthem before a Philadelphia

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 - Soft Country
 - Country

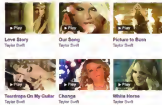
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Taylor Swift Videos

1 of 12 videos



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Top Taylor Swift Albums

1 of 10 albums



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Play Taylor Swift artist radio

Play radio station with songs similar to

- ☐ Teardrops on My Guitar (Pop Version)
- ☐ Our Song
- ☐ I've Only Me When I'm with You
- ☐ Only Beautiful

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- Our Song
- Teardrops on My Guitar
- Love Story
- The Best Day
- Not Me When I'm with You
- Should've Said No
- Invisible

View All Tracks »

Artist on Last.fm

Artist: [Taylor Swift](#)



More Taylor Swift Photos

1 of 16 photos



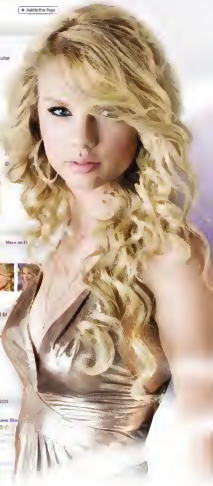
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1 of 101 lyrics

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- The Debate
- Invisible
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- Should've Said No
- Only Beautiful
- Our Song

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music.yahoo.com

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ON THE COVER Daughtry photograph by Max Vadukul

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TOP INDEPENDENT ALBUMS		NO. 1	ARTIST / TITLE
HOT RINGMASTERS		#1	CHICKENFOOT / THE MANIC
		#2	JEROME R. ROBBINS / THE MANIC
TOP MUSIC VIDEO SALES		#1	LEAD CLAYTON AND STEEL WINDHOOD / I AM A WAGON WAGON WAGON
HOT VIDEOCLIPS		#1	SHANE DUFFY / I AM A WAGON WAGON WAGON
TOP DVD SALES		#1	PAUL BLART: MALL COP



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Nylon magazine
launches indie imprint

CROSSOVER DREAMS
Lessons from "Lil'Vin"
Le Vide Loca

FASHION PLATES
U.K. artists align with
apparel brands

TAP TAP ON TOP
Tugolous CEO on
iPhone apps market

**>>> EVANS,
RICHIE
JEREMIH
BRING SONGS
TO SOAPS**

Sara Evans, Lionel Richie and Jeremih will headline ABC Daytime and sister cable station SOAPnet's new campaign to market music through soap operas. Among the tie-ins, SOAPnet will sponsor Evans' national trek this summer and Richie and Jeremih will perform on an upcoming episode of "One Life to Live." The deal also includes meet-and-greets, on-air interstitial campaigns and Web promotions.

**>>> JACKSON
CONCERTS
FACE LEGAL
CHALLENGE**

New Jersey-based AllGood Ent. sued to stop Michael Jackson from performing this year in London. The promoter contends in a lawsuit filed in federal court in New York that it signed a deal with the singer's managers, Frank Dileo, in November committing Jackson to an appearance this summer in the United States. Under the agreement, Jackson isn't supposed to give another concert before that show, the lawsuit states. Jackson's AEG Live-promoted London run begins in July.

**>>> PIRATE BAY
DEFENDANTS
HIT NEW
SETBACK**

The four men convicted of operating file-sharing site the Pirate Bay suffered a further setback when they failed to get their case dismissed due to alleged bias by the sentencing judge. A Swedish court sided that judge Thomas Norström wasn't biased against the Pirate Bay despite his membership in several groups that lobby for the rights of copyright holders.

UP FRONT

GLOBAL BY ANDRE PAINE AND ATHERIC PICHEVIN

STRIKING OUT

Constitutional Council Deals Blow To France's Anti-Piracy Law

PARIS—French "three strikes" legislation aimed at tackling unauthorized file sharing has suffered another major setback, in a ruling that some in the industry worry could hamper efforts to implement anti-piracy regulation in France and beyond.

France's Constitutional Council ruled June 10 against a key element of the legislation, which would have allowed a newly established government agency, HADOPI (Higher Authority for the Distribution of Works and the Protection of Copyright in the Internet), to cut off Internet service to persistent copyright infringers for up to a year after two warnings.

But the council ruled that HADOPI's proposed powers violated the French constitution, based on what the council cited as the constitutional principle that communication and liberty of expression are fundamental rights that only a judge can rule on.

"We've been fighting a battle for a long period of time and we believe there will be a solution," says John Kennedy, chairman/CEO of the IFPI, which has led the calls for three strikes legislation. "What we hear is that a special judge will be appointed, which would satisfy the requirements of the constitutional court."

Despite uncertainty over the sanctions, the council's ruling won't affect the government's ability to proceed with implementing a warning system. In statements, French minister of culture Christine Albanel said HADOPI would be ready to issue its first warnings by the fall, while the government is set to introduce a new draft bill to amend the law by conferring the decision to cut off offenders to a judge.

Herve Rony, director general at French labels organization Snep, acknowledges the council's decision is another blow but stresses that the implementation of

any law allowing warnings remains a crucial achievement.

"What's preoccupying [us] is not the fact that a judge will rule," Rony says, "but that there [must be] enough means allocated so that the justice is staffed [effectively] enough to rule."

The European Parliament has also challenged the principle of a state body having the authority to disconnect Internet users, when it voted in May in favor of a directive that telecom subscribers' access can't be restricted without a court ruling.

"The Constitutional Council has simply followed the European Parliament," says Guy Bono, a French Socialist member of the European legislative body. Bono described the French ruling as "a huge slap" for French President Nicolas Sarkozy, who had championed the legislation.

Kennedy dismisses fears that an additional judicial element to the French enforcement plan will bring the sort of negative publicity suffered by the RIAA when it sued U.S. file-sharers.

"Around the world there's a trend toward specialist judges, especially in the intellectual property area," he says. "There has to be an ultimate deterrent for [the law] to work, but I don't think the judge ends up being troubled very much—all the evidence is that, on the first warning, people change behavior."

In a statement, RIAA chairman/CEO Mitch Bainwol expressed optimism that "the French government will revise the law and do so in a fashion that will be pro-content and pro-consumer and



Time for a do-over? French culture minister CHRISTINE ALBANEL (left) addresses the French National Assembly April 29 as it meets to discuss anti-piracy legislation

serve as a reference point for the rest of the world," Bainwol said.

Meanwhile, the French ruling may also deter other countries from introducing graduated response legislation. New Zealand's three-strikes proposal was withdrawn after it failed to secure unanimous cooperation from Internet service providers (ISPs), although Taiwan and South Korea have recently passed such laws.

The focus now turns to the United Kingdom, where the June 16 Digital Britain report will determine how the government proposes to achieve its target of cutting illegal downloading by 70%-80% by 2011.

However, there appears to be little political appetite from the unpopular Labour government for three-strikes legislation, especially as the ISPs would resist any such moves.

And Gregor Pryor, partner/digital media specialist at the international law firm Reed Smith in London, believes France's woes will only harden U.K. opposition.

"To curtail an individual's right to communicate via the Internet in such an ostensibly arbitrary fashion would be seen by the U.K. population as in breach of a basic social right in today's digital age," says Pryor, who expects the report to merely "impose on ISPs a duty to provide information in a timely and orderly fashion."

Kennedy concedes that he's worried. "I fear—and I hope I'm wrong—that this government in its current state is going to walk away from the problem," he says. "If there isn't real teeth to what they're proposing, then they're re-contradicting their own policy."

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UPFRONT

RADIO BY PAUL HEINE

ACHTING FCC

MusicFirst Cries Foul Over Alleged Radio Royalty Retribution

Ratcheting up an already bitter fight, the musicFirst Coalition is alleging that radio stations are threatening to not play music by artists who have publicly supported legislation requiring terrestrial broadcast stations to pay artists and labels performance royalties.

In a June 9 complaint filed with the FCC, the recording industry lobbying group accused "some broadcasters"—without naming any stations—of using their licenses "to further their financial interest at the expense of the public interest" (billboard.biz, June 10). The House Judiciary Committee approved the controversial Performance Rights Act May 13 by a 21-9 vote.

The filing also accuses broadcasters of airing deceptive spots that "unfairly prey on public fears" by portraying the proposed royalty act as a "tax." In addition, it claims no stations will accept musicFirst ads endorsing the bill.

The National Assn. of Broadcasters (NAB), whose lobbying efforts led to a bipartisan majority of House lawmakers

opposing the bill, called the filing "an act of desperation by a record label lobby losing on Capitol Hill and in the court of public opinion." It also noted that the No. 1 song on the Billboard Hot 100 is "Boom Boom Pow" by the Black Eyed Peas, whose frontman will.i.am is a vocal royalty proponent.

The filing claims several stations won't play a major broadcast group notified a label that they would no longer play a top-selling artist's current single following his pro-royalty remarks—but stops short of revealing names. A June 10 Associated Press story hinted that the mystery artist "could be U2 frontman Bono," who in April publicly endorsed a performance royalty for radio. Calls to U2 manager Paul McGuinness and Interscope weren't returned.

MusicFirst spokesman Marty Machowsky says it would identify artists and stations to the FCC if it initiates a proceeding and agrees to keep the information confidential. FCC representatives didn't respond to requests



OXENFORD

for comment.

Reaction in the artist community to the alleged boycotts "is nothing short of outrage," says Daryl Friedman, president of advocacy and government relations for the Recording Academy.

David Oxenford, a partner in the Davis Wright Tremaine law firm who specializes in broadcast law, says musicFirst doesn't have a strong case. "Without specific allegations of fact and injury, I don't see how the FCC can start a proceeding," he says. "Nothing in this pleading suggests any broadcast has violated any FCC rule or policy."

MusicFirst does name some of the dozens of stations that it says turned down its ads, including Greater Media active rock WRIF, classic rock WCSX and AC W-MG Detroit, Citadel Hot AC WVD 2 Detroit, and Cumulus Media top 40 KRBW and Clear Channel class-

ic rock KRRW Houston. "It's absolutely ridiculous that they would expect us to run spots in support of a bill that would be so harmful to the radio industry," says Greater Media VP of corporate communications Heidi Raphael. "But we would never boycott an artist for expressing an opinion about this type of issue."

MusicFirst also says in its complaint that ads that opposed the Performance Rights Act contain "misleading and untruthful information solely to serve [broadcasters'] economic self-interest." For example, it disputes an ad that aired on independently owned classical WCLV Cleveland, which, echoing a common NAB refrain, stated that royalties "would go to record companies, most of whom are foreign-owned." The coalition maintains that at least half of the royalties would go to the artists themselves.

It also accuses terrestrial broadcaster Radio One of inciting "racial animosity" by falsely claiming that legislative hearings didn't have any black owner representation.

Oxenford says musicFirst's distortion claims amount to splitting hairs. "This is effectively political speech by the broadcaster on an issue of importance to them that is consistent with their First Amendment rights," he says.

>>> UNIVERSAL REPUBLIC, BIG MACHINE TEAM FOR NEW LABEL
Universal Republic and Big Machine Records have teamed for a new Nashville imprint dubbed Republic Nashville. The imprint will be stationed on Music Row and will use the combined resources of Big Machine and Universal Republic.
Former Capitol Records promotion executive Jimmy Harnes has been appointed president of the label and its roster will include singer-songwriter Sunny Sweeney and country duo Fast Ryder.

>>> TONY AWARDS' RATINGS UP 19% OVER 2008
The 63rd annual Tony Awards saw its best ratings since 2006, with 1.1 million viewers watching the telecast on CBS, according to Nielsen Media Research. The awards were hosted by Neil Patrick Harris and had double-digit percentage gains in viewers and key demographics compared with the previous year. In 2008, 6.3 million tuned in, giving the show a 19% increase this year. Billy Elliot: The Musical, with a score composed by Elton John (music) and Lee Hall (lyrics), was nominated for 15 awards. It took home 10, including best musical.

>>> RICK ROSS BACKS 1800 TEQUILA
The tequila brand 1800 and its parent company, Proximo Spirits, have partnered with rapper Rick Ross. The artist and his crew, the Triple C's, will promote 1800's Select Silver by publicly endorsing the drink. Select Silver was launched in April 2008.

Compiled by Chris M. Walsh. Reporting by Caitlin Barans, Ann Donahue, Reuters, Scott Rabinowitz, Allison Shafer and Chris M. Walsh.

LABELS BY LOUIS HAU

Jet's Fuel

EMI's Label Services Biz Extends Reach With Aussie Band

The latest expansion in EMI Music's label services business will be a global partnership with Eleven Seven Music Group that calls for it to distribute the new Jet album. That project, "Sheika Rock," will come out Aug. 25 on the Australian-based band's own Real Hornshow Records through Eleven Seven's newly created Eleven Seven Music imprint. Distribution and such services as promotion and licensing will be handled by EMI Label Services in the United States, the United Kingdom and Canada, and the album will be released by EMI in the rest of the world under Island's (billboard.biz, June 9).

The deal follows EMI's April announcement of a sales and distribution partnership with Eleven Seven under which the major will provide digital and physical distribution, sales and marketing services in the United Kingdom and Europe. EMI will also provide licensing and sync services on a non-

exclusive basis.

Eleven Seven founder/CEO Allen Kovac says he wasn't interested in entering a traditional upstreaming deal with a major. "In the upstream scenario, labels have a willingness to work with you when you have something that's hot," he says. "But the minute they notice you have a split of the profits, they're going to focus on something else."

Under EMI's label services deals, the major "wants to build partners and I feel comfortable with the fact that they have the bandwidth to do that," Kovac says. "For me, it's more about how am I going to serve my client, rather than what's my business with EMI. I think that's the future of the music business."

EMI's label services division is part of the company's music services business unit, headed by Ron Weir, EMI Music COO of North America and Mexico and president of EMI Music Ser-



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vices worldwide. In addition to sales, distribution and licensing operations, the unit is developing sponsorship and merchandising services.

During the past year, EMI's third-party distribution and services deals have included partnerships with Bobby Valentino and his Blk Kola Dreams label, Lady Sovereign and her Midget Records imprint and Reason and his ICEB20 Records label.

"Independents have the ability to locate and nurture talent," says Dominic Pandicella, senior VP/GM of label services at EMI. "With a little bit extra muscle and exposure, they can reach a wider consumer base. EMI wants to be that one-stop shop."

Weak Music Group, which includes the Vanguard, Super EMI and Ranwood labels, last summer signed a worldwide sales and distribution pact with EMI, which also includes nonexclusive licensing and sync services. The relationship helped Vanguard artist Matt Nathanson, who was already a hit at hot AC radio, break through to a broader top 40 audience, according to Walk. President Kevin Walk, EMI also placed Nathanson's single "Come On Get Higher" on Vol. 29 of the "Now That's What I Call Music!" series. Nathanson had already generated enough airplay to get on the "Now" compilation before the EMI deal, but Walk acknowledges that "It wouldn't

have happened without them."

Walk says his company's partnership with major has been beneficial for both sides. Artists like the Indigo Girls and Jossy + Rory have generated sales for EMI, and it has helped supplement Walk's in-house licensing and sync department.

"A lot of times when you talk to the majors and they say what they can do for you, you get in the system and you get lost," Walk says. "That hasn't been the case with EMI."

Later this year, EMI expects to roll out additional services, like merchandising and consumer analytics, Pandicella says.

"We believe we can reinforce EMI," he says, "as being the best partner for them."

RADIO BY MITCHELL PETERS

Hey DJ

**BILLBOARD
EXCLUSIVE**

Artists Get Their Own Channels in Clear Channel Deal

Artists like the Eagles and Christina Aguilera can now play DJ, at least online.

Clear Channel Radio and Front Line Management have formed a joint venture to create artist personal experience (a.p.e.) radio, a stand-alone company that will allow musicians to produce their own online radio. Billboard can exclusively reveal. The channels will run 24 hours a day and play songs chosen by the artist, interviews and commentary. The program will launch in July with the Eagles, Aguilera and Weezer.

At a time when artists are looking for ways to forge deeper connections with fans, Front Line and Clear Channel will use ad-supported a.p.e. radio to market albums and tours by offering fans exclusive content as well as an inside look into the musical taste of their favorite artists. "We feel that the old model of trying to get radio airplay and some video play is broken," says Front Line founder/CEO Irving Azoff, who also serves as CEO of Ticketmaster Entertainment and chairman of a.p.e. "We were looking for a seven-days-a-week, 24-hour artist online venture, and the radio channel seems to make real sense."

The a.p.e. radio channels, which will also be open to acts not represented by Front Line, can be found on Clear Channel's local radio station Web sites, through the company's theater-to-iPhone and BlackBerry applications, and widgets placed on the artists' Web sites.

"We want artists to host the channels, tell stories and turn new fans on to new music," says Evan Harrison, president of Clear Channel's digital division and CEO of a.p.e. radio. "It's really a different approach, and we wanted to get the artist the foundation and infrastructure to let them do their thing."

In most weeks, Clear Channel programmers went into a studio with Aguilera for a three-hour session during which the singer discussed motherhood, fashion and music. Aguilera's playlist

will feature songs from Samitigold, Black Sabbath and Elia James. Harrison says.

"I am so excited to be one of the first artists on a.p.e.," Aguilera says in a statement provided to Billboard. "Fans always write to ask me what I like and listen to, which makes this such a great opportunity for me to share my musical inspirations with them. My channel is going to be a special place for my fans to find out about my new music, upcoming tours and lots of other news and original content. It's going to be fun."

Each online channel will feature about 1,000 songs, plus stories and comments from the host. The channels will be updated weekly with new music and content.

"When you talk about an Eagles-hosted radio channel, most people would assume they're going to hear Eagles music all the time," Harrison says. "The truth is, you'll hear an Eagles song every hour or so, with a story around it. But what's really exciting is that Joe Walsh will invite his friends to help participate, talk about destroying a hotel room or tell a more personal insight about where he was during the Kent State shooting."

Azoff points out that Clear Channel can reach more than 22 million online users per month through its digital platforms. "Our job as managers and part of the service we offer to artists, is bigger distribution channels that nobody else can get them," he says. "And bringing Clear Channel in as the partner here is the big play." An artist's channel also "becomes an entry point off of which you can go to the artist's Web site and buy tickets, merch... and hopefully engage them in some kind of social networking," he says.

Clear Channel plans to use its on-air DJs to push radio listeners to the a.p.e. channels. "It's very natural for our programmers and on-air talent to tell our listeners, 'Hey, I'm sitting here with Christina Aguilera,' and then to talk about the fact that she's hosting her own channel that lives on their Website," Harrison says.

In addition to programming the channels, artists will share in the profits they generate from ads. "It's going to make a lot of money? No. It's more of a marketing tool," Azoff says. "But what is recorded music? It's mostly a marketing tool, right?"

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iHeartRadio
Artist as DJ: Clear Channel's theater-to-iPhone streaming music service featuring a.p.e. radio programming as it will appear on a Web page (above), an Apple iPhone (right) and a BlackBerry handset.

Industry executives packed the Forest Ballroom in New York's W Hotel June 4-5 for the Billboard/Adweek Music & Advertising Conference. A roster of top decision-makers shared their views on the key issues facing those looking to meld music and marketing.

PAIRING ARTISTS AND BRANDS

Steve Stouta, founder/chief creative officer, Transilcon: "When I first got into bridging this gap [between artists and advertisers], it wasn't about trying to be a talent agent, like, 'I'm going to sign you to this deal.' I don't have those kinds of relationships... It's just not looking up talent and a brand. It's about understanding the shared values. If you look at the artist as a brand, and you look at the company as what it is—a brand—and figure out what is the commonality that the consumer believes, their proximity is in natural and it doesn't make life like it's forced."

ADVERTISING AS ARTIST PROMOTION

Bill Meadows, executive integrated producer of music and celebrity talent, Crispin Porter + Bogusky: "People should look at advertising as they would radio. What would you do to get on radio 10 years ago?"



Top: **STEVE STOUTA** (left) and **Euro RSCG's DAVID JONES**



Bottom: **DAVID JONES** and **William Daralla**

ADVERTISING BY JACK RUTLEDGE AND RACHEL BARNHARD

MUSIC WITH A MESSAGE

Takeaways From The Billboard/Adweek Music & Advertising Conference

David Keefe, global director of media and entertainment, **Siegel & Gale**: "You have to know your story, you have to be succinct, and it's to create differentiation value."

MARKETER INTEREST IN MUSIC LICENSING

Joel Simon, president/CEO, **J&H Music**: "Brands realize the only thing that can live beyond the life of an ad is music."

Larry Mills, director of entertainment partnerships, **Gatty Imegs**: "The reason people want to do things with Rihanna or Madonna is because of who their fans are." **Jack Horna**, founder, **FRUKT**: "It's no surprise that so many brands are getting in-

voled with talent companies because [young artists want] an opportunity to get discovered."

DON'T GIVE AWAY THE FARM

Stephanie Diaz-Matos, founder/creative director, **Search Party Music**: "As much as a band would like the exposure, you have to weigh the opportunity." **Kath D'Arcy**, senior V&E, **EMI Music Publications**: "You have to move a lot of MPs in order to make up the difference [of not cutting a licensing deal]."

MAINTAINING REALISTIC EXPECTATIONS

Jedd Katzenbach, senior direc-

tor of creative services, **Downtown Music Publishing**:

"The song never really breaks the band. The spot can be great and the band perfect, but the band still has to sell to their audience." **William Daralla**, manager, **the Veronicas**: "Everything has changed; you need to find other ways to be exposed than you used to. Remember, brands will spend hundreds of millions of dollars to launch a product. A label will spend maybe \$1 million to promote an album. If you partner with a brand, maybe they won't use the song on your album, but you'll get those millions of impressions for your brand."

Creig Currier, senior creative director of advertising mar-

kets/executive producer, **PerseusMusic**: "Part of the job is having to educate clients on the standard of payment. The first thing an agency wants to know is the five-year history of a song, because they don't want to get caught in a prior brand-music relationship... The brands are going to have to understand that it's a two-way street here."

EURO RSCG'S FOUNDATION OF RECORD LABEL THEHOURS

David Jonas, global CEO, **Euro RSCG Worldwide/Navas Worldwide**: "The way music used to work we'd come up with an idea for a TV commercial, go and see a di-

rector, go off and shoot it and then sit down in the edit suite and someone would start thinking about, 'Well, actually, what should we stick on this?' And we'd try a whole bunch of tracks and add it to that and see how it worked. And we actually think it's a much more interesting opportunity to start from the beginning and say, 'OK, how do we make music the start point rather than the end point?'"

MARKETING THE YAZ BIRTH CONTROL PILL WITH THE VERONICAS

Richard Yaffe, CEO, **Group M North America**: "Bayer came to us and said, 'We're looking for a way to connect with women a little better.' They wanted to improve their brand messaging, have people go and speak to their doctors or assets. It's really about a partnership. We asked William [Daralla], 'What are your objectives?' What do you want to help the brand achieve?"

Veronicas member Lisa Ortolano: "We thought it was cool. All these Disney acts are sponsored by I don't know, 'My Little Pony' or something. And here we are with a birth control pill."

Additional reporting by **Devil Nagy**.

Priced To Move

Sony Music's Plans To Cut Wholesale Prices Had NARM Abuzz

Sony Music Entertainment's plans to lower wholesale prices for its catalog was one of the main topics of conversation at this year's annual NARM convention in San Diego.

According to sources, Sony recently sent a brief letter to retailers and wholesalers about the repricing. The company plans to split its catalog into four or five price tiers, largely moving away from its from-line \$11.86 wholesale price point. About 140 titles will still carry that price.

Sources say Sony has reduced the wholesale price on about 4,000 titles to \$5.50, has repriced about another 1,700 titles to \$6.49 and has assigned a \$5.50 wholesale price to about 160 other titles. An executive at a rival major label says that

Sony has also priced some titles at \$6.15, although that price couldn't be corroborated with other sources.

The new pricing plan appears to be a work in progress, with new releases expected to be repriced by September. Adjustments could also be made to catalog pricing at that time.

"We will know about this in a few more months," said the head of purchasing at a mid-size specialty chain. "What Sony's pricing will look like then will be different than it is now."

Sony Music executives at the NARM convention declined to comment.

While most retailers are happy about the move, a few voiced worries. Some said they

were concerned that discounts would use the cost to start a new pricing war. Other merchants said they're upset because Sony Music isn't

providing price protection, without which some say they'll be tempted to simply return all the Sony titles affected by the pricing change so that they can get credit at the old wholesale price and then rebuy the titles at the new lower price.

One merchant grumbled that the lack of price protection "creates a lot of price protection for me... [I] can deal with it, but who likes all the extra work?" But other sources say

that the Sony plan provides enough flexibility that retailers can build price protection into their own in-store repricing of Sony titles. "Since there is no quad pro quo, stores can keep the titles at the price they want," one merchant said.

Sony will provide advertising funds for external advertising efforts, although it is eliminating in-store price-and-position funds, and sources say.

The price cuts will present special challenges for wholesalers.

"Who doesn't like lower prices?" one wholesaler said, noting however that wholesalers will be "hard pressed to give competitive pricing to their merchants, considering they themselves need to make margin."



Executives at the competing majors declare to publicly comment on the Sony pricing initiative for fear that the Federal Trade Commission will consider such talk price signaling.

Although one major-label executive said that Sony's wholesale price reductions will put pressure on rival labels to follow suit, most executives said privately that they'll take a wait-and-see approach before responding.

Frank Luby, a partner at the marketing consulting firm **Simon-Kucher & Partners**, said that he too will take a wait-and-see attitude.

"I still think there is some business to be had at the higher price points," said Luby, who co-authored the book "Manage for Profit, Not for Market Share." "I also wonder if the lower prices will result in sustainable sales growth, or will it dig out future demand and just

pull it forward?"

Nielsen's annual presentation at NARM illustrated the rapid pace of change in music retailing. The presentation revealed that only 39% of all music purchases are made in a traditional music store, down from 68% in 2001. Nielsen also found that mass merchants' market share peaked in 2006 at 41% of purchases and has since fallen to 33% year to date in 2009.

In addition, new releases are failing to connect with consumers. In 2008, 35% of album sales were for albums released in that same calendar year, the lowest percentage of new-release sales in the Nielsen SoundScan era.

Additional reporting by **Glenn Peoples**.

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Rock's Back Pages

Nylon Magazine Branches Out With A New Record Label

With apologies to my middle school math teachers, there are, in fact, relevant real-life applications of your lessons. For instance, two negatives do make a positive—at least in the case of two downward-trending industries. Magazine publishing and record labels face serious challenges, but a few brave souls are hoping that combining the two will yield strong results.

The latest magazine to join the trend is Nylon, a glossy fashion rag aimed at hip women in their late teens and early 20s. While it can be mocked for tackling tough questions like, "Are tighty really pants?", the magazine is also more body-image-positive than the typical fashion mag—there's nary a diet tip to be found—and devotes significant space to up-and-coming musicians.

If Nylon's fledgling label proves successful, it likely will be due to the brand's reach and number of properties. "The entire Nylon brand is able

to reach out to over 2 million music fans, not only via the two print magazines [Nylon and Nylon Guy], but also our Web site, TV channel, MySpace page, newsletter and tours," founder Marvin Scott Jarrett says. Nylon has partnerships with MySpace (Tunes and YouTube), and is currently working with Apple for an iPhone app.

"The label is a chance for us to bring the sound of Nylon to life by signing artists who embody the creative, artistic, smart and youthful spirit of what the brand represents," Jarrett says. "As the traditional record label structure begins to break down, we feel that we offer these acts a unique opportunity to get their music out there via our enthusiasm and the enviable networks, databases and relationships we as a brand are able to leverage."

Nylon follows in the footsteps of Vice and the Fader, two other magazines that have had modest success

with their labels, due in large part to their sister properties. The Vice organization also includes the video site VRS.tv and their in-house branding and marketing agency Virtue, while the Fader is part of the influential branding agency Cornerstone (Billboard, June 6). Both labels have previously talked about using other parts of their parent companies to cross-promote their artists.

Jarrett says he thought about starting a Nylon label for a few years before taking the plunge. "We were always trying to define what the sound of Nylon was," he says. "I looked at a couple of all-girl bands, but when I found **The Plasticines**, I knew I had to get it started." The Plasticines are one of the label's two inaugural acts, along with the U.K. solo artist Patrick Wolf.

The Plasticines' manager Maxime Schmitt says the band wanted to end its deal with EMI and desired something different. "We came to America last year to play a Nylon party, and we wound up in front of 4,000 people," he says. "[Jar-



rett] introduced them to **Butch Walker**, who wound up producing the album. With these girls, there is such a strong story and visual appeal—they are young, beautiful and play rock 'n' roll. Marvin knew how to capitalize on that."

In addition to covering the bands in the magazine, Jarrett has booked the Plasticines and Wolf to play the second annual Nylon summer tour, which is booked by the Williams Morris Agency. "Last year's tour was done in partnership with Urban Outfitters, while this year's will see us working with Pac Sun," he says. The retailer will host competitions in its 900 stores

nationwide to win tickets; about half of the stores will feature window displays about the tour. Pac Sun also will send promotional material to its 2 million-strong database. Jarrett says,

"He has also signed a deal with RED to distribute all of Nylon's re-issues. 'They bring a lot to the table in terms of marketing and the ability to reach radio and do big deals,' Jarrett says. 'I have really high ambitions for the label. I think a band like the Plasticines could totally headline Madison Square Garden.'"

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La Vida Crossover

Ricky Martin's 1999 Breakthrough Still Holds Lessons

On May 29, 1999, **Ricky Martin** surged to the top of the *Billboard* 200 with his English-language debut album, "Ricky Martin," ushering in what the media widely hailed as the "Latin explosion."

The set, which included the massive worldwide hit "Livin' la Vida Loca," sold 661,000

copies in its debut week and went on to sell 7 million in the United States, according to Nielsen SoundScan.

A decade on, Martin's storied debut evokes nostalgia for a happier time for the recording industry, but the story of Martin's commercial breakthrough and other subsequent

crossover Latin successes provide lessons that are applicable today.

When **Angelo Medina** became Martin's manager in 1992, the former **Manuabo** singer was a developing solo artist who only sang in Spanish. A series of albums gradually broke him country by country in Latin America, and then in Europe, aided by the success of "The Cup of Life," the official theme of the 1998 World Cup, which Martin recorded in several languages.

By the time his English-language debut came out the following year, Martin was already an established star, not only in Latin America and the U.S. Latin market, but in places as far flung as France and China.

"It was about making it work in the U.S. and then the rest of the world," Medina says. "We looked at different options. That's why I always

say Ricky's crossover wasn't in English."

Another key to Martin's breakthrough and the success of his fellow Sony artists **Manuabo**, **Anthony**, **Jannifer Lopez** and **Shakira** was the broad-based support of their label, Martin was pushed from every possible direction, with the entire company acting in concert on a world-wide scale.

Naturally, no amount of planning will work if the artist lacks the talent and charisma to win over a broader audience. Martin had ample supplies of both, which was evident in his star-making performance of "The Cup of Life" at the 1999 Grammy Awards. "In my opinion, that was perhaps the single biggest game-changing moment for any artist in the history of the Grammys," says **Rob Prinz**, head of music at United Talent Agency.

Tommy Mottola, who at the time was chairman/CEO of Sony Music Entertainment, "had it in his mind that he was going to create this Latin revolution," says **Kan Ehrlich**, the longtime executive producer of the Grammys, who also executive produced Martin's 1999 crossover, "One Night Only."

Meanwhile, Ehrlich adds, "Angelo never let me forget what a big star Ricky was internationally. He made it very clear that what we were doing was a piece of the puzzle."

Following Martin's No. 1 debut, a series of Latin albums by artists including **Anthony Lopez**, **Shakira** and **Enrique Iglesias** reached the top five on the *Billboard* 200. With the exception of Lopez, who was already a star in Hollywood, they all had success in other markets first, followed by concerted major-label support.

Last week, **Wisin & Yandel's** "La Revolución" debuted at No. 7 on the *Billboard* 200, with relatively modest sales of 36,000—more in accord with the current times. But their journey to the top 10—navigating different promotional methods and breaking into new markets (*Billboard*, June 13)—wasn't that different from Martin's trailblazing path of a decade ago.

"Developing acts," Medina says, "have to move and look for options."

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Man of the moment: **RICKY MARTIN**

Latin Notes

LEILA COBO



O Canada

Despite Little Media Support, Latin Artists Gain Traction

On Colombian artist **Fonseca's** recent North American tour, can you guess which data outgrossed Los Angeles, Boston, Dallas and Washington, D.C.?

It was Toronto, where Latin artists receive barely any of the radio or TV exposure they rely on in the United States and Latin America to drive attendance to shows.

While such artists as **Enrique Iglesias** and **Shakira** have played in Canada, industry observers say the country has gathered steam more recently as a top tour for Latin acts without crossover appeal. **Ricardo Arjona**, **Marco Antonio Solis**, **Jesús** and **Tito Nieves** all have shows scheduled north of the border this year. **Chayanne** and **Luis Miguel** also performed there in 2007 and 2008, respectively.

There were nearly 750,000 people of Hispanic origin in Canada in 2006, accord-

ing to the government agency Statistics Canada. (Hispanics were defined as native Spanish speakers, people who were born in a Spanish-speaking country, those who had at least one parent born in a Spanish-speaking country or those who reported any Hispanic ancestry.) Nearly half were born in Canada, though of the population born in Latin America, the largest concentrations were from Mexico, El Salvador and Colombia.

The highest population is concentrated around Toronto, which counted more than 200,000 Hispanics in 2006, according to the government.

Promoter **Jorge Perez's** JEP Agency broke ground in 2005 with the pop-villaino artist **Carlos Vives** and has since been the go-to local promoter for such major talents as **Juanes**. "Many artists are calling me now and trying

to arrange tours in Canada," Perez says.

That's despite the relative dearth of media exposure on the ground. There are a few cable TV channels that broadcast in Spanish, Toronto, Canada's largest city, has an AM community station, an FM station with a few hours of Spanish programming per day and Radio **Onda** Hispanica, which broadcasts online and through an FM "subcarrier" transmission that requires a specially equipped radio.

Perez also relies on local Spanish-language press and his database of 16,000 "VIP" members that he's amassed from 15 years of promoting club nights and other events. "That allows people to have access to information and buy tickets to our concerts prior [to the on-sale data]," Perez says. In addition to online social networks like Facebook that



Northman Heat **FONSECA** (left) and JEP's **JORGE PEREZ**

help artists connect with fans, another important outlet is the entertainment site **Univision.com**, which receives about 100,000 unique monthly visitors, according to the site's sales and marketing director **Kelly de la Flor**.

William Morris Endeavor agent **Jeremy Norlin**, who booked **Fonseca's** tour,

notes that Toronto provides an opportunity to make money between the Midwest and the East Coast—an important consideration on a tour, where every day carries travel costs. Unless the artist is a megastar, Norlin says, "there is not a market within a thousand miles of Chicago that's routable."

—**AYAH RA-YAHU**

EN BREVE

BEACH REPLENISHMENT

Spain's most popular national media radio network, top 40 format **Los 40 Principales**, has teamed with the Mexican beer brand **Coronita** in an effort to clean up one European beach per year. **Los 40 listeners** can upload videos or photos to coronitasvathabach.org to nominate any beach in Europe they think is in a bad state. **Coronita's** Pan-European "Save the Beach" campaign will launch in Madrid, London and Paris in late June, when it will publish a statistical survey on the state of European beaches.

Los 40 is run by **Cadena SER**, the national radio brand of the media holding company **Grupo Prisa**, and has 4 million daily listeners, according to the media survey company **EGM**. "Save the Beach" is also backed by **Los 40's** associated travel company **40vielas.com**. **Coronita** is Mexico's top-selling beer brand and sold in more than 150 countries.

This year's winning beach will be announced in mid-July and will be cleaned up in time for Europe's busiest beach-holiday season in August. Funding will come partly from the limited-edition sale of specially made organic-coffee beach bags. **Los 40 Principales** will stage a "Save the Beach" concert Aug. 14 at **Salón de música** in Madrid, featuring singer **Pau Doms** and other invited artists.

—**HOWELL LUNA/ALTO**

ALL-SPANISH FURTADO ALBUM

Singer/songwriter **Nelly Furtado** will release an all-Spanish album Sept. 26 on **Universal Music Latin**. Furtado, who is of Portuguese descent, forayed into Spanish with "Tu Fotografía," a duet with Colombian rock star **Juanes**, included on **Juanes' 2002** album "Un Dia Normal." She also recorded "La Busqueda" with **Juanes** and included it on her 2005 release "Loose."

—**LEILA COBO**



Pinball wizard, GILBEY CLARKE at the Music Pinball Hall of Fame.

Home Improvement

I.M.P.'s Hurwitz Talks About The Value Of Venue Enhancements

When you get Washington, D.C., independent promoter **Seth Hurwitz** on the phone, there's almost always music playing in the background.

He wonders who that would surprise anyone.

"It's like calling a chef in the middle of lunch and saying, 'Wow, you eat?'" says the chairman of I.M.P., which operates the Merriweather Post Pavilion in Columbia, Md., and owns the 930 Club in D.C.

Hurwitz is a music fan and, as such, has put more focus on improving the experience at his venues this year. That includes pinball machines, giant chicken and bran dough cupcakes. "Mergers, ticket fees, all this stuff, that's all business, that's all my music industry crap," Hurwitz says. "Making deals with other companies, having free rides one day a week, that's not in my opinion. It's all about people wanting to come to your shows, and that has to start with genuinely feeling for your audience and identifying with them."

I.M.P. is now in its sixth year operating, programming and promoting at Merriweather. This year's enhancements, which totaled more than \$1 million, include tripleing the number of restrooms, adding a new food joint with an expanded menu and putting in a large, Pinball Hall of Fame arcade with machines dedicated to the Rolling Stones, Kiss, Dolly Parton, Guns & Roses and others. At 25 cents a pop, proceeds will go to the National Pinball Museum, which plans to make its future home in Maryland.

There is also a slate of green initiatives, better landscaping and the "Great Key West Chicken," a 7,500-pound, 15-foot-tall poultry sculpture. Merriweather owner General Growth Properties "definitely kicked in their share" of the improvement costs, Hurwitz says.

One inspiration for I.M.P.'s venue improvements is legendary promoter **Bill Graham's** practice of handing out apples to Fillmore concertgoers during the fledgling days of the modern concert business.

"The Bill Graham thing with the apples: It's so simple," he says. "It left people with a good feeling when they left the venue. But you can't roll people around in mud all day and then hand them an apple. You have to treat them right from the beginning of the experience."

At 9:30, it's not about apples but devil's food chocolate cupcakes filled with vanilla butter cream, topped with chocolate frosting, dipped in ganache and sporting the club's logo. The signature cupcake, created by D.C. pastry chef **Josh Short**, debuted as a promotion for two Cake sellouts in May and will remain on the menu.

"We wanted a cupcake that was the bomb," Hurwitz says. "We're giving them to all the bands that play there, not just the headliners. What better way to make a sup-

port act happy than drive all this way, maybe only making a couple hundred bucks, than to give them a cupcake? It makes them feel like the venue cares about them, too, which we do."

The overall live business has been embracing the need to improve the customer experience at all levels. Live Nation, in particular, has been investing millions in capital improvements and in the consumer research that presumably tells it what fans want. "Fans reward you when you give them value, so it's our job to do that," Live Nation CEO of global music **Jason Garner** says, "whether it's how you price a show, how you put the show together or what you're selling them on site."

Notoriously conservative in pausing success, Hurwitz says ticket sales are doing well at Merriweather and 930. "I am the last one to want to be in denial, and I think when I read people constantly talking about how great everything is," he says. "However, I have to admit, this year is going pretty well. I'm truly excited about this year's sales and lineup. I don't want to become one of those people that just talks about how great business is, but I have to say business is great."

I.M.P. also produces the Virgin Mobile Festival, held the past three years at Baltimore's Pimlico Race Track. It's unclear if the event will return to Pimlico and Hurwitz wouldn't say but he did mention that a "two-pronged major announcement" regarding the festival will come June 22. "There will be an event this year," he says. "It will be different than previous years. I think when people see what we're up to they'll get it. All shall be revealed."



On The Road
RAY WADDELL

BOXSCORE Concert Grosses

GROSS/ Venue	ARTIST(S)	Attendance	Promoter
1 \$6,542,601 104,113	METALLICA, AVENGED SEVENFOLD, RESORTS	104,113	DC&A/DC-Mexico
2 \$6,430,511 100,176	TINA TURNER	98,473	Live Nation International
3 \$7,377,701 101,25,561	BRUCE SPRINGSTEEN & THE E STREET BAND	97,024	Live Nation International
4 \$4,235,697 101,25,561	TINA TURNER	97,024	Live Nation International
5 \$4,306,455 101,25,561	KENNY CHESNEY, SUGARLAND, MONTGOMERY GENTRY & OTHERS	47,330	Northwest Entertainment Works, W. Music Group/50 Live
6 \$4,035,662 101,25,561	SASQUATCH MUSIC FESTIVAL	71,124	Live Nation
7 \$3,961,903 101,25,561	JONAS BROTHERS, DEMI LOVATO	49,304	Evangelist/Miller Brothers
8 \$3,959,260 101,25,561	BRUCE SPRINGSTEEN & THE E STREET BAND	93,032	New Jersey Sports & Exposition Authority
9 \$3,326,648 101,25,561	BRUCE SPRINGSTEEN & THE E STREET BAND	11,402	Live Nation International
10 \$3,144,418 101,25,561	JONAS BROTHERS, DEMI LOVATO	49,304	Evangelist/Miller Brothers, Mondo Entertainment
11 \$2,081,832 101,25,561	KENNY CHESNEY, SUGARLAND, MONTGOMERY GENTRY & OTHERS	47,330	The Music Group/50 Live
12 \$2,562,259 101,25,561	BILLY JOEL & ELTON JOHN	22,048	Live Nation
13 \$2,274,688 101,25,561	TINA TURNER	26,491	Live Nation International
14 \$2,013,318 101,25,561	ELTON JOHN & BILLY JOEL	16,440	Live Nation
15 \$2,737,664 101,25,561	TINA TURNER	16,014	Live Nation International
16 \$1,475,463 101,25,561	FLEETWOOD MAC	13,542	Live Nation
17 \$1,438,244 101,25,561	BRUCE SPRINGSTEEN & THE E STREET BAND	18,023	Live Nation
18 \$1,377,450 101,25,561	BRUCE SPRINGSTEEN & THE E STREET BAND	15,006	Live Nation
19 \$1,326,811 101,25,561	JONAS BROTHERS, DEMI LOVATO	15,006	Evangelist/Miller Brothers, Mondo Entertainment
20 \$1,229,275 101,25,561	BEYONCÉ	20,297	Live Nation International
21 \$1,305,680 101,25,561	BRUCE SPRINGSTEEN & THE E STREET BAND	14,236	Major City Productions
22 \$1,775,744 101,25,561	FLEETWOOD MAC	12,293	Live Nation
23 \$1,260,223 101,25,561	COLDBLAY, MERCURY REVEAL	13,371	Live Nation International
24 \$1,197,730 101,25,561	BETIE MIDLER	9,837	Concerts West/50 Live
25 \$1,166,331 101,25,561	COLDBLAY, MERCURY REVEAL	9,474	Live Nation International
26 \$1,196,462 101,25,561	BOB DYLAN	14,008	Live Nation International
27 \$1,462,061 101,25,561	BEYONCÉ	16,149	Live Nation International
28 \$1,153,912 101,25,561	METALLICA, MACHINE HEAD, THE SWORD	11,719	Live Nation International
29 \$1,041,659 101,25,561	BOYZONE	14,408	MCD
30 \$1,028,730 101,25,561	FLEETWOOD MAC	9,706	Live Nation, in-house
31 \$999,282 101,25,561	AC/DC, THE ANSWER	14,420	Live Nation International
32 \$949,730 101,25,561	NO DOUBT, PARANOID, THE SOUNDS	8,710	Live Nation, Atlantic Records Co., Embassy Music, May 31
33 \$978,364 101,25,561	AC/DC, THE ANSWER	12,060	MCD
34 \$926,553 101,25,561	GIRLS ALoud	12,337	MCD
35 \$922,384 101,25,561	BRITNEY SPEARS, GILBERTSON	14,719	Concerts West/50 Live, Other Entertainment

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LOUD and clear: Live Nation's 2008 Download Festival at Donnington Park.

GLOBAL BY JULIANA KORANTENG

METALLIC K.O.

Sonisphere Launch Poised To Shake Up Europe's Metal Festival Circuit

LONDON—The inaugural Metallica-headlined Sonisphere festival hits the road this summer, posing challenges and opportunities for rival metal events and hard-rock acts.

The event kicks off June 20 in the Netherlands, followed by Germany (July 4), Spain (July 11), Sweden (July 18) and Finland (July 25). It ends in the United Kingdom (Aug. 1-2) at a 60,000-capacity site at Knobcroft House in Hertfordshire.

"Sonisphere has expanded the market" for hard rock acts, says booking agent James Whitting at Coda Music Agency, whose client Killing Joke is on the Sonisphere bill.

"Although Metallica headlined [festivals like] Reading and Leeds last year, there's a massive demand to see more of them," he says. "Sonisphere can give them that platform."

Sonisphere's co-founders are AEG-financed promoter Kiliannan Live and Metallica's booking agency K2. In the United Kingdom, its main competition is Live Nation's Download Festival at Donnington Park (June 12-14).

Kiliannan CEO Stuart Galbraith, a former Live Nation U.K. managing director, has a lengthy track record of promoting metal festivals. Galbraith says that by monitoring online forums, he "saw a demand for a regular international festival for big acts like Metallica."

It's a tough time to launch, however, and one U.K. booking agent suggests that Sonisphere sales are "disappointing," noting, "Maybe [that] hints that the market can't take two 'metal' festivals."

However, an upbeat Galbraith says, "We're happy with sales overall," after introducing discounting and single-day tickets to boost U.K. sales. Although declining to give details for other events, he says the 60,000-capacity event in Finland—traditionally a strong metal market—has already sold out.

According to Live Nation U.K. festival director John Probyn, Sonisphere has had "zero effect" on Download and ticket sales. He says, "If kids can afford to go to both, that's great." He refuses to divulge sales but says Download's three-day ticket packages have sold out.

Live Nation triggered complaints last year when it limited Download's capacity to 50,000 and changed its layout. "Every festi-

val has a bad year," Probyn says. "Last year's was ours." With capacity back up to 80,000 this year, Live Nation predicts a sellout with headlines including Faith No More, Slipknot and Def Leppard.

Germany's established metal festival circuit features events like Wacken Rocks (July 30-Aug. 1)—where organizers predict a 75,000 sellout with a bill including Saxon, Testament, In Extremo and Motörhead—and the With Full Force festival (July 3-5) in Löhnitz. The latter event drew 30,000 last year, and managing director Roland Ritter says advance sales for Full Force 2009 "are going very well," with a bill including Motörhead, Soulfly, Carcass and Social Distortion. Although his event coincides with Sonisphere, Ritter notes that the shows are more than 300 miles apart. "Germany is the same for two festivals around the same date."

Spain's leading metal fest in Zaragoza's 20,000-capacity Metaltay (June 20-21, 26-27) with 2009 headlines that include Motörhead, Twisted Sister, W.A.S.P. and Saxon. Elsewhere, the 12,000-capacity Kobaltoson in Bilbao (June 19-20) will feature Marilyn Manson, Mötley Crüe and Anthrax.

The 11,000-capacity Lorca Rock metal festival (July 24-25) has Sepultura and Tyto headlining. Festival organizer Marisa Pérez says she has doubts about Sonisphere's arrival. "So many metal festivals is a bit crazy," she says. "There's no market for three big [events]."

But Dutch industry observers suggest Sonisphere's arrival will grow the market rather than cannibalize sales from local metal festivals. Mike van Rijswijk, editor-in-chief of Holland's biggest metal magazine *Aardoch*, expects that the leading Dutch festival, Waldder Furgum, "will end up between 8,000 and 12,000, as usual."

Galbraith anticipates "taking Sonisphere into Eastern Europe in 2010." "We want Sonisphere and will reassess at the end of [this year]," he says. "Until then, we're concentrating on the first one—and confident it will work."

Additional reporting by Tom Ferguson in London, Ty Lammers in Amsterdam, Howitt Llewellyn in Madrid and Wolfgang Spahr in Hamburg.

GLOBAL BY ANDRE PAINE

Clothes Make The Band

U.K. Fashion Brands Hook Up With Breaking Acts

LONDON—British music stores may be in decline (Billboard, May 9), but new acts are seeking to maintain a presence in the retail sector by forming alliances with fashion brands.

While established acts have signed big-money endorsement deals with retailers—Take That with Marks & Spencer and Lily Allen with New Look are two recent examples—breaking talents are now signing up in the hope of getting more exposure.

"With traditional music stores closing left, right and center, you've got to be open to exploring every other avenue," says Gary Davies, managing director of Good Groove, a London-based music production, publishing, label and management company.

Davies recently shepherded a deal between teenage pop singer Alex Rota and the Claire's fashion accessories chain with profit, rather than profit, as the key to the partnership.

"It's not something they've got for free but it works very well for both parties," he says. The Claire's campaign includes in-store radio promotion in 400 U.K. stores and the launch of a Roots line of sunglasses to tie in with her Aug. 3 single "Don't Stop Looking."

Postcards distributed with purchases drive customers to the Claire's micro site at a rate of 35,000 hits per month, Davies says. The micro site has exclusive Roots content

and links to her own site and Davies says he hopes the association will "spill out into other territories."

Meanwhile, Polydor-signed pop artist Gary Go says he's found the perfect fit with luxury shirt brand Thomas Pink, whose promotion coincided with his self-titled debut album release, which landed at No. 22 on the Official Charts Co.'s May 31 list.

"They went to support new, British talent," says Go, who describes the association as "mutually beneficial—there's no [financial] deal as such."

"I dress in a way that they thought is synonymous with what they do," he adds. "Sometimes these things come along and it feels right."

The deal includes a free download of an exclusive track for Thomas Pink customers. The video for Go's single "Open Arms" is on the company's Web site, along with a link to Amazon to purchase the album, while the campaign will potentially roll out to stores internationally.

Thomas Pink was already a client of Luxembourg-based Mood Media, which provides customized in-store radio services. Mood Media concept development officer Ben Curwin, who is based in Kent, brokered the Thomas Pink/Go deal. He says the trend for supporting artists is based on brands seeking "ownership" of an act be-

GLOBAL NEWSLINE

>>> PLAYNOW PLUS LAUNCHES IN AUSTRIA

Sony Ericsson's unlimited music download service PlayNow Plus has launched in Austria. The service, powered by London-based Onfon, is available on Sony Ericsson handsets in partnership with the mobile network Orange, beginning with the W595 model. Prices start at €49 (\$68.70) for the handset and €17.50 (\$24.50) per month for an all-inclusive Orange data plan. Users in Austria get unlimited access to more than 3 million tracks, including repertoires from all the majors. They can also choose 100 MP3 tracks every six months. Handsets are preloaded with 1,000 copy-protected songs, which when stored on the phone remain accessible as long as the user continues to subscribe. Subscribers can also transfer copy-protected tracks to any new PlayNow Plus handset. —Andre Paine

>>> HOWARD UPPED AT EMI MUSIC PUBLISHING

Felix Howard has been appointed head of

A&R/senior VP of European creative for EMI Music Publishing in the United Kingdom. Based in London, Howard will report to Guy Moot, president of EMI Music Publishing U.K. and president of European creative. The two will work together to drive creative strategy. Howard was formerly VP of A&R in the U.K. office. He signed Calvin Harris, Sam Sparro, Beverley Knight and recent U.K. chart-topper Tinley Strider, among others. As an established songwriter, Howard has written songs for such acts as Amy Winehouse, Sugababes and Sine. —Jan Wilson

>>> BRYAN FERRY HONORED AT RUSSIAN AWARDS

Roxy Music frontman/solo artist Bryan Ferry was honored at the seventh Muz-TV awards at the Olympiyskiy sports center in Moscow, organized and broadcast live by the Muz-TV channel. Pop singer Sergai Lazarev picked up the best male artist award, basing last year's Eurovision Song Contest winner Dima Bilan,

Getting shiny: GARY GO and luxury shirt brand Thomas Pink teamed for promotion and advertising. (inset)



fore it hits the big time. London-based Solar Management's Carol Crabtree, manager of electropop duo Kish Meuve, says the act wasn't paid to be the face of Lee Cooper's RDLG fall 2009 campaign that launches in July.

Lee Cooper doesn't have a U.K. retail operation, but Kish Meuve's album "Black Heart"—to be issued June 29 on its own YNY5 label—will be sold in its flagship store in Belgium, while the brand is looking for a suitable retail partner to sell the CD in Britain. Lee Cooper marketing manager Audrey Boylston says LeeCooper.com will make downloads by its featured artists available for purchase later this year.

Kish Meuve has a presence in non-U.K. stores through screenings of the Lee Cooper-funded promotional video for its single, "Matthew," and is looking into paying Lee Cooper in-store events around the world. Crabtree now expects to reach a physical licensing deal in Belgium and France rather than proceed with a planned digital-only release.

Moody Media's Curwin predicts the trend will continue as labels realize the potential promotional power of fashion outlets and



retailers try to add value to their products in the recession.

"The media channels deliver great value for money and end of point of purchase," he says. "It's not going to work for everybody, but we are seeing a lot more interest in this kind of business."

who took best song for his Eurovision hit "Believe" (on the independent label Misterly Zvake) and best music video. Ferry collected an award for lifetime contribution to the world music industry at the June 5 ceremony. Other artist appearances included Kety Perry, Sum 41, French actress/singer Yse Ferrer and Swedish singer Danny.

—Vedran Kozlov

>>> WE7 GOING MOBILE

The ad-supported music streaming service We7 is set to launch mobile applications, according to CEO Steve Purdum. We7 has completed development of an Apple iPhone application and is also developing apps for the BlackBerry and Google's Android operating system. The news comes after the ad-funded streaming service Spotify confirmed in May that it has developed an app for mobile handsets using Android. Oxford, England-based We7 has licensing deals with all the majors and various indies. It also operates an e-carte MP3 store.

—J.P.

>>> GERMAN PUBLISHERS DEMAND ANTI-PIRACY STEPS

German music publishers have called upon the federal government to implement a system to clamp down on illegal music downloading on the Internet. At the German Music Publishers Assn.'s annual conference in Dresden, president Dagmar Sikorski said urgent action was needed, warning that "Germany is on course toward becoming a land of paradise for Internet piracy." Sikorski said Internet access providers should be legally required to help combat Internet piracy. He added that the German government should heed the words of culture minister Bernd Neumann, who has said that illegal copying and unauthorized use of intellectual property are threatening the livelihoods of artists and companies in the creative industry.

—Wolfgang Spehr

For 24/7 global news and analysis, see billboard.biz/global

GLOBAL BY CHRISTIE LEO

Last Days?

Execs Say Piracy Has Pushed Malaysian Biz To The Brink

KUALA LUMPUR, Malaysia—Rampant piracy is ravaging music sales in Malaysia and threatens the country's recording industry with extinction, local label warn.

Piracy "has declared an undeclared war on the development of a legitimate local music industry," Recording Industry of Malaysia chairman/Universal Music Malaysia managing director Sandy Monteiro says.

The industry reached its high-water mark in 1996 when RIM reported trade values of 315 million ringgit (\$124.7 million). But by 2008, trade values had plunged to 76 million ringgit (\$21.7 million), including an 82% drop in physical sales to 56 million ringgit (\$16 million). Although the overall annual decline slowed from 14.9% in 2007 to 16.8% in 2008, physical sales fell 26.7% and 18.8%, respectively, in those years.

RIM estimates pirated goods account for 66% of physical unit sales and 90% of digital downloading; in 1996, the IFPI put the rate at 16%. "We have possibly the best laws covering copyright protection in the world," RIM CEO Tan Ngap Foo says. "But a shortfall in enforcement, lackluster government support and bureaucratic red tape has allowed piracy to thrive."

Monteiro adds that Malaysia has 26 officially licensed CD/DVD manufacturing plants. He calls that "an untenable situation," claiming just three could meet all legitimate needs.

Executives claim the market is doomed without our government action but appeals for help have fallen on deaf ears. The Ministry of Domestic Trade and Consumer Affairs didn't return calls seeking comment.

Tan says that political upheaval following a turbulent general election in March 2008 disrupted dialogue with the government, although RIM will meet soon with the trade ministry to discuss tougher penalties and increased commitment to enforcement. "We need a special task force to eradicate piracy and speed it now," Tan says. RIM also favors digital legislation like the "three strikes" laws recently adopted in South Korea and Taiwan.

Sony Music Malaysia managing director Adrian Lim says piracy is severely hindering the ability of local recordings to generate sales. "Even the most popular local acts can scarcely breach the 10,000-unit sales mark," Lim says.

Label statistics somewhat support that view. Leading Warner Music act Rihana's self-funded 1997 debut remains Malaysia's best-selling album, with 660,000 copies, yet its 2008 album "Prizes for the Poor" sold just 15,000. Similarly, reigning pop queen Siti Nurhaliza—still a huge concert draw—conservatively sold 200,000 copies a decade ago, but 2008's "Lentera Timur" (Suria Records) has only sold 10,000.

Some independent labels have been turning to 360-degree deals to bolster revenue. "Artists now depend on tours, television appearances and endorsement deals to make a living," Monteiro says.

Major labels have been cutting back. Last year, Universal Music outsourced backroom operations to India, while EMI shuttered its Malaysian office as part of a regional marketing and distribution deal with Warner Music.

Meanwhile, digital sales remain small. RIM reports they rose 21% to 20 million ringgit (\$5.7 million) in 2008, but that total compares poorly with other Asian markets. In Hong Kong, with a 7 million population compared with Malaysia's 25.8 million, the IFPI says digital sales totaled \$2.2 million, in Taiwan (population 22.9 million), they were \$8.1 million.

Monteiro says 99% of digital sales are ringtones and master ringtones, while "consumers freely download songs from foreign Web sites without paying a cent." The IFPI reports Malaysia has 26.2 million mobile subscriptions, but only 1.6 million broadband subscribers.

Malaysia's problems are mirrored elsewhere in southeast Asia, with IFPI regional director May-Sey Leong noting that "infrastructure is also a problem" in the Philippines, Indonesia and Thailand. However, she insists national and international lobbying can produce results. Leong cites South Korea's 16% rise in trade values to \$140.6 million during 2008 as proof that that kind of "government commitment, strong enforcement and deterrence penalties" can help labels.

The South Korean government "bad [alright] came up with very strong laws—last year, they also amended them to put liability on [peer-to-peer operators]," Leong says. "They realized they needed new laws to deal with new problems."



Malaysian melrose: RIM's SANDY MONTEIRO (left) and TAN NGAP FOO say government action is needed to save Malaysia's record industry.



Dueling handsets: The Apple iPhone 3GS, Nokia N97 and the Palm Pre (from left)



DIGITAL BY ANTHONY BRUNO

Getting Mighty Crowded

A Flurry Of New Handsets Raises Hopes For Mobile Content Market

It's the device, stupid.

Of all the lessons the iPhone taught the mobile industry, this is the most obvious and most important. And it was only a matter of time before smartphone manufacturers upped their game to present a similar blend of design, functionality and merchandising.

That time, it seems, is now. The mobile market is jumping with excitement over an impressive lineup of new devices from multiple manufacturers scheduled to hit the market during the remainder of the year—devices the entertainment industry hopes will replicate as the iPhone's ability to inspire greater mobile content usage.

First out of the gate is the Palm Pre, which mobile operator Sprint debuted June 6 and which may come to Verizon Wireless sometime next year. Introduced at the International Consumer Electronics Show in January, the Pre's mix of touchscreen interface, QWERTY keyboard, multitasking interface

and WebOS software made it one of the most anticipated devices of the summer. Gadget pundits can't seem to agree whether it will be a complete failure or a legitimate contender. But it's best of both worlds: features which borrow ideas from the BlackBerry and the iPhone, have more than a few extras.

Illustrating Palm's desire to position its new handset as a consumer device, the Pre can sync with iTunes just as easily as an iPod, at least for digital rights management-free tracks—so long as Apple doesn't decide that feature is a future iTunes update—and boasts direct integration with the Amazon MP3 store, among other slick capabilities.

Hot on the Pre's heels however is the new iPhone 3GS that Apple introduced June 8 at its Worldwide Developers Conference, along with updated iPhone software that expands the capabilities of the more than 50,000 applications

created for the iconic device (iPod/iTunes, June 8). While no individual upgrade particularly stands out, collectively the latest improvements to the iPhone add enough momentum to the device to make any challenge an even steeper uphill climb.

But Google's Android mobile phone operating system is on deck to mount a greater challenge to the iPhone in the months ahead. To date, the G1 device from HTC offered by T-Mobile has carried the Android banner on its own. By the end of the year, manufacturers like Samsung, Motorola and potentially Sony Ericsson will have Android-powered devices in the market as well.

Also vying for the smartphone crown is Nokia. The Finnish manufacturer dominates phone sales worldwide but has made little impact in the U.S. market. The stateside launch of a Symbian-based Nokia N97 multimedia device that launched stateside in early June.

Finally, Research In Motion has recaptured its longtime status as the smart-phone leader, even surpassing the mighty iPhone. According to the NPD Group, the BlackBerry Curve was the best-selling smart phone in the United States during the first quarter. Although the iPhone was second, RIM's Storm and Pearl devices followed in third and fourth place, respectively.



BITS & BRIEFS

TIX FOR VIDS

Def J Lappard is teaming with YouTube to offer fans a chance to win tickets and backstage passes to the band's upcoming tour with Poison and Cheap Trick. Contestants are asked to film themselves "performing" any of the band's songs—whether it be lip-synching, air-guitaring, air-drumming or dancing—and then upload the clips to Def J Lappard's Web site. Entries are being accepted through June 12. The band will chose 10 winners and notify them by June 19.

DOWNLOADS TO GO

Pure Play Music and WSA Distributing are partnering to provide mobile customers with microSD memory cards preloaded with music by new and emerging artists. Mobile subscribers

will have the option of purchasing a handset that includes a microSD card with 100 digital rights management-free tracks or buying a card as part of a separate bundle. The companies say that a number of U.S. wireless carriers will launch the service in July.

REDEEMING SONGS

Hip Digital unveiled a redemption service for digital music called the Hip Digital Music Engine. The technology allows Web sites without e-commerce capabilities to offer digital downloads to customers without requiring users to visit a third-party site. Customers enter a PIN to gain access to Hip Digital's catalog. The company hopes it will be used for promotional campaigns and loyalty programs.

HOT POLYPHONIC RINGTONES

WEEK	LAST WEEK	TITLE	ARTIST
1	2	147	CHANGES
2	4	85	MYSC BELL
3	1	1	DEAD AND GONE
4	6	242	SUPER MARIO BROS. THEME
5	5	246	PINK PANTHER
6	7	321	MISSION IMPOSSIBLE
7	13	125	ADIOS AMOR TE VAS
8	4	122	DOWN WITH THE SICKNESS
9	31	36	ONE PHONE
10	12	28	Y LLEGASTE TU
11	14	28	NO BE VIVIR SIN TI
12	16	29	LAW & ORDER THEME
13	16	29	I NEED A GIRL
14	15	252	SWEET HOME ALABAMA
15	13	72	EYES OF THE HIGHER
16	15	28	CASH FLOW
17	15	28	CYCLEWAVE
18	21	29	KISS KISS
19	22	32	KISS KISS
20	3	24	LA VIDA

Acco World rebroadcasts 10-15 as "Cash Flow" picks a 18% increase in downloads. The Police native theme with Rick Ross and T-Pain on the bill, which peaked at No. 2 in December.

For 24/7 digital news and analysis, visit billboard.biz/digital

EXPRESSWAY TO YR SKULL

A key element of any videogame is the quality of its graphics. But for some, sound is the deciding factor, and a pair of high-end headphones like the new Triton AX 400 can add real punch. With Dolby headphone technology and wireless surround sound, the Triton phones are optimized for gamers with independent volume control for sounds and chat. Wi-Fi compatibility and USB mic support for PlayStation 3, Xbox 360 and PC consoles. The company introduced the product at the recent E3 videogame convention with a side-by-side comparison with competing headphones. Pricing and availability weren't disclosed.

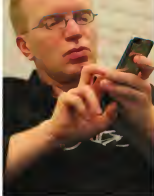
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TAPULOUS
CO-FOUNDER/
CEO

Bart Decrem

The head of the mobile application maker Tapulous discusses what's ahead for Tap Tap Revenge and the iPhone app market.



Apple's iPhone and App Store have spawned a veritable industry of mobile application developers. And while many startup companies are panning for gold, Tapulous, the developer behind Tap Tap Revenge, has a record of consistent success.

Tap Tap Revenge was the App Store's most popular game of 2008 with more than 11 million downloads, according to company data. The rhythm game uses the touchscreen interface of the iPhone and iPod Touch to offer a music experience similar to the highly successful "Rock Band" and "Guitar Hero" franchises.

Thanks to a new iPhone software upgrade, Tapulous will now be able to sell new songs for the game for 50 cents each, in much the way "Rock Band" offers downloadable content. Universal Music Group is the first label to license its music to the company for that purpose and will release artist-specific versions of Tap Tap Revenge for \$5 each, starting with one based on Lady Gaga. The deal follows the success of similar artist-branded versions of the game from Nina Inchi nchi, Coldplay and Dave Matthews Band.

In a sign of Tapulous' growing ambitions, Universal will also work with the app maker to develop new music game titles for the iPhone.

Billboard caught up with Tapulous co-founder/CEO Bart Decrem to hear more about the company's plans, how the iPhone's software affects app developers and what investors think of the market.

Was creating artist-specific Tap Tap Revenge games your goal from the start?

I like to say we're the accidental gaming company. On launch day, there were three songs in the game that were done by a friend of the company and some indie bands. And it flew right to No. 1. Very quickly, independent artists approached us to get their music in front of gamers. We've built a strategy around making the game a real brand and a real community. These artist editions of the game are an important part of that strategy. It's not just that fans want to play to music they love, they want to have an experience that's about their band. It's not just about playing Lady Gaga songs in Tap Tap Revenge. You want to have a Lady Gaga experience. So that's where these special editions of the game fit in.

How is developing an artist-specific game different from the core Tap Tap Revenge title?
The special editions have more of

a concept of levels and unlocking songs at each level. Each level gets harder, so we try to be thoughtful about how we pack the songs so there's a sense of work. When you listen to an album, it's not just 10 songs thrown together; there's a sense of a narrative there. We're trying to do the same thing with these editions.

Will the number and frequency of artist-based games increase with the Universal deal?

I don't think so. We're in the middle of planning right now. The great news is that Apple is opening up in-app commerce in the new version of its software. We will be able to sell music within the game directly. So we will have a paid version of Tap Tap Revenge for \$1 where users can buy songs without leaving the game. Which is awesome. That means in the future, we'll have a mixture of these [artist edition] every couple of months but also offer tracks you can download in the game. We're a small company and can

only do so many of these things at a time.

Now that you can charge for tracks, do you expect to license a wider variety of music?

We have something like 100 tracks you can download for free. Some are really big hits. We've featured 30THS, Pitbull, All-American Rejects. So we've featured not just indie tracks but hits in the free game. The music industry as a whole is excited about the App Store and the iPhone, and that's helped a lot. This is why the Universal deal is so big for us. I would say by the end of summer, we'll have hundreds of tracks users can download.

What can you say about the new game titles that you're developing with Universal?

I can't say much because we're at the beginning of the process. But the way I think about it is that Dance Dance Revolution, "Rock Band" and "Guitar Hero" really created the genre of music gaming. We have been the leader in bring-

ing that to the iPhone, but we see we're just at the beginning. There are a ton of things you can do on the iPhone to move the genre forward. This is one of the reasons we're not moving to other platforms. There's a lot of things we can do to take advantage of the graphics, the location awareness, the accelerometer, and we've only scratched the surface.

Are you concerned that "Rock Band" or "Guitar Hero" will develop a version of their games for the iPhone?

We already have competitors on the App Store today. GameLoft just announced their Guitar Rock Tour new version. Dance Dance Revolution launched in January. So far, none of those have really impacted the success of Tap Tap Revenge in a material way. I expect "Guitar Hero" and "Rock Band" will both be on the iPhone at some point, and I expect they'll both do a fantastic job. Those are great studios and great franchises. To me, Tap Tap Revenge has become

its own product experience. It's not trying to be "Rock Band" or "Guitar Hero."

What's the funding environment like these days?

We've raised just over \$3 million from a number of angel investors, and we're on track to break even in the next few months. Having said that, we are exploring a number of investment opportunities and trying to figure out if we're going to break even and grow off our own cash. But there may be some investment opportunities that are exciting enough that they would allow us to grow at a more rapid pace, and we are in discussions with a number of groups.

Does having a hit on the iPhone help more than if you were a popular app on a different platform?

Investing capital and other investors have been putting money into mobile companies for over a decade, and in the U.S. it's been a long, hard slog. With the iPhone, it's kind of like going from AOL to the Internet, or from DOS to Windows—there are dramatically different opportunities. Investors are looking for companies who are going to be leaders in across-generations. Rather than putting out a whole bunch of apps and hoping they become hits, we're saying we think music gaming is huge, and it's going to be huge on mobile. The right place to learn how all this is going to work is on the iPhone. But in the future we'll want to do that on other platforms.

For a longer version of this interview, go to billboard.biz/digital

With the iPhone, it's kind of like going from AOL to the Internet, or from DOS to Windows—there are dramatically different opportunities.



Back in black: CHRIS DAUGHTRY, JOSH STEELY, BRIAN CRADDOCK, JOEY BARNES and JOSH PAUL (from left)





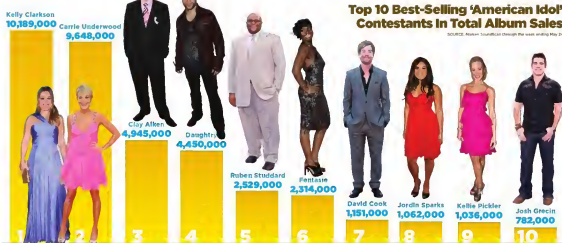
TOWN WHERE YOU BELONG

Daughtry Sold 4 Million Copies Of Its First Album. Now, With 'Leave This Town,' It Will Emerge As A Real Band

BY ANN DONAHUE
PHOTOGRAPH
BY MAX VADUKUL

CHRIS DAUGHTRY

is famous—hard not to be, what with the “American Idol” thing and the heartthrob thing and Grammy Award nomination thing and the gazillion records sold thing. But he still tries to be a normal guy. He runs errands when he’s home in North Carolina; a favorite pastime is taking his kids to the movies. And it was when he saw “Alvin and the Chipmunks” in the theater with his children that he realized his life had reached the point where weird is the new normal. /// “Whoa! Whoa! This chipmunk is oversinging my song,” he says with a wince, recalling the dog-whistle octave stylings of Alvin on “Feels Like Tonight” in the film. “There were runs everywhere. I didn’t even know what it was until the chorus.” /// It’s been an impressive couple of years for Daughtry, both the man and the band, which includes Josh Steely on lead guitar, Brian Craddock on rhythm guitar, Josh Paul on bass and Joey Barnes on drums. Its self-titled first album sold 4.4 million copies since its release in November 2006, according to Nielsen SoundScan, and 7.1 million digital track downloads. “Daughtry” sold at least 15,000 copies per week—every week—from its release until May 2008 ([see chart, page 22](#)).



Top 10 Best-Selling 'American Idol' Contestants In Total Album Sales

SOURCE: Nielsen SoundScan through the week ending May 24

The album was a perfect storm of the commercial and the creative that paired Daughtry's gigantic fan base from 'American Idol' with the set's instantly winning "Guitar Hero"-worthy guitar riffs and lyrics. The group's second album, "Leave This Town," set for release July 14, gets a leg up from this foundation; it's another record full of songs that make you want to roll down the car windows and belt a vocal cord or two while trying to match Daughtry's gravelly wail. But there's one key change to the music: Daughtry—the band—created this album, instead of it being the work of Daughtry the band.

"So much of the focus of the launch of the first record was on Chris," RCA senior VP of marketing Aaron Borni says. "But they really are a band. When a band clicks the way they do, they work with such a good energy. It just comes through that they love what they do."

After finishing fourth in the fifth season of 'American Idol' in 2006, Daughtry was obligated to complete the summer tour for the program's top 10 finalists. To capitalize on his appearance on the show with an album as soon as possible after the tour ended, it was a frantic rush for Daughtry, 19 and RCA to write songs, rehearse and record with session musicians. Only then were there auditions for the band members that would make up Daughtry and take those songs from the album on the road.

"That tour is 60 cities in 12 weeks," says Daughtry's manager, Stirling McIlwaine of 19 Entertainment, of the American Idol Live tour. "It's a grueling schedule. He had like one day off a week, so whatever we did is either fly Chris in or fly people out to meet him on the road." After a series of auditions, the final lineup of Daughtry was set for the tour, and the very next day the band had its first photo shoot. The making of the album continued to avalanche until November 2006, when "Daughtry" arrived with a No. 2 debut on the Billboard 200 and eventually reached No. 1 after nine weeks.

For "Leave This Town," the album's creation was much more collaborative and inclusive. Case in point: The cover of the first album showed Daughtry alone, front and center, with blurred, anonymous bandmates in the background. On the cover of "Leave This Town," the faces of all of the band's members are clearly seen.

While Daughtry remains the band's primary songwriter, he worked with Storch and Craddock on several tracks, as well as longtime friends of the band like Nickelback's Chad Kroeger and Brian Howes, who co-wrote "Over You" for Daughtry's first album.

The first single, "No Surprise," was first played live on 'American Idol' (see story, page 23) and now stands at No. 51 on the Billboard Hot 100, with 258,000 digital copies sold, according to Nielsen SoundScan. Touring with Nickelback bolstered Daughtry's reputation—besides exposing the band to the established act's audience, it also melted the relationship between Daughtry and Kroeger as songwriters. "They just get along famously," McIlwaine says. "Forget about the music side of it—they really just get along as people." On "Town," Kroeger and Daughtry wrote numerous tracks, including "No Surprise."

"You're looking for something that's obviously going to be radio-friendly," McIlwaine says of the first single. "The second requirement is, 'Will it be a great launching point for the campaign?' Will it tell people he's back? Does it have the signature Daughtry sound? That's the song that raised its hand."

Right now the leading contender for the second single is the ballad "Life After You," a plaintive take on loss that's reminiscent of "Home" from "Daughtry." McIlwaine is giving

"No Surprise" plenty of time to develop. "Life After You" will start being worked to radio in the fall.

And while Daughtry's voice and rock riffs still play center stage to most of the album's tracks, several songs take some creative chances. Daughtry wrote "You Don't Belong" on his own; it's a hard-driving song that wouldn't sound out of place on an Alice in Chains album. And "Tennessee Line," featuring a fiddle and vocals from Vince Gill, fits comfortably in the country-rock crossover space, à la Lady Antebellum.

"Leave This Town" came together in a couple of months, without any deadline pressure from the label, McIlwaine says. "We didn't do that knee-jerk thing when you have a hot record," he says. "The first album was a great run for us, and the record company usually wants you to churn another one out by Christmas, right? And we just didn't do that. We said, 'This is a really important album—the first album we didn't have the band hired yet. Chris has always been in bands, and it's really important to Chris to go out and be a band.'"

BAND AID

The week of the "American Idol" eighth season finale in May (Daughtry was rooting for Kris Allen, despite Adam Lambert's more overt rock leanings), the band is sitting in McIlwaine's office at 19 Entertainment in Los Angeles and chowing down on the nougat rock dog snack of choice: granola bars, water and coffee. They're laughing about the amount of bass and the volume at which McIlwaine listens to music in his office: "It's like 'Jurassic Park,'" Craddock says.

Their camaraderie is very much evident—they finish each

'Whoa! Whoa! This chipmunk is oversinging my song.'

—CHRIS DAUGHTRY

Daughtry By Numbers

Daughtry's self-titled first album has racked up a series of standout numbers since its November 2006 release.

4.4 MILLION
Copies of "Daughtry" sold in the United States since its Nov. 21, 2006, release.

7.1 MILLION
Total number of paid Daughtry song downloads in the United States.

79
Number of consecutive weeks "Daughtry" sold at least 15,000 copies per week. The album remained in the top 50 of the Billboard 200 for its first 80 weeks.

other's sentences and mock each other with good-saturated snark. Two of them are wearing the same boots, which of course draws [jeers from the rest of the band.

Sure, Daughtry gets the lion's share of the attention—that inevitably falls on the lead singer. Barnes notes—but Staley reveals that fans have made Web sites dedicated to all of the band's members. ("Yeah, like, we're the New Kids on the Block," Paul says.) And after erupting into peals of laughter, they uniformly go mum—and get a bit embarrassed—when asked about a dressing room prank Nickelback played on them when the bands toured together. "Google it!" Paul bawls under his breath. (We did. No luck in finding out exactly what the prank was, but Daughtry says "our families know about it" as he breeches for the subject to be dropped.)

What all of this means is that now that Daughtry has cemented its relationship as a band, touring is a blast. It's where the members became friends and started to develop concepts for songs for the second album. The quintet hammered out ideas on the tour bus after each evening's show and traveled with recording equipment. In total, they developed more than 70 tracks for "Leave This Town." "It was easy to find the 20," Daughtry says with a laugh about the album's shortlist. "There were about 50 that were about nothing."

Their dead-tested sort of the contenders during their performances—a smart strategy, given their touring success. According to Billboard Boxscore, as a headliner, Daughtry grossed \$1.4 million from 29 shows, selling out 28 of those dates. The members really made their name as an opening act for both Bon Jovi and Nickelback: as part of those concerts they played to 1.2 million attendees and grossed \$95.5 million.

In particular, opening for Bon Jovi was a turning point for the band—"It was like going to a Bon Jovi show every night," Staley says with a laugh—and it's an experience that the entire band speaks of with veneration. "At the end of the tour [on this speech in Atlanta and "We offstage listening to it"], Daughtry says, "I was about how he met me years ago, and at the end of it he says, 'This man will never open for another band again.' To get that respect from someone who has obviously stayed relevant for that amount of time? It felt really good."

Not everything was sunshine during the tour though. A bomb scare cleared out the BankAtlantic Center near Tampa Bay, Fla., delaying the show by three hours, and Daughtry had to take the stage before a virtually empty stadium. "It was like playing at bond practice and just the neighbors were showing up," Daughtry says. "The house lights were up, and you could see the janitors sweeping," Paul adds.

This time Daughtry will tour as an established headliner in support of "Town." The band will do 15 shows this summer across the country for fan club members and radio-consistent winners: at the end of September Daughtry begins a 100-stop North American tour. "We're very cognizant of who our audience is and we're going to places where they are," McIlwaine says. "It's going to be everywhere from Seattle to Spokane [Wash.] to Boise [Idaho] to Bozeman [Mont.], all the way up to Foughkeeper, N.Y., and down to Tampa, Fla."

ROCK THIS TOWN

In the wake of his appearance on "American Idol," Daughtry's fan base was, according to McIlwaine, 65%-70% female, generally between the ages of 25 and 45. Since he started the band, however, 19 pushed to broaden his expo-

sure through targeted radio play and youth-oriented concert dates. "We did one of the unofficial balls for the inauguration that was attended by 7,000 unions and seniors in high school," he says. "I literally felt like I was looking out at a high school dance with no chaperones. Daughtry played an acoustic set—and the kids were singing every lyric back to him."

Plans for international touring are still in the early stages. "The challenge with international is that they always want the U.S. story to be happening," McIlwaine says. "So we've got to simultaneously create the U.S. story and create some windows of time to go international." The label is considering appearances in Australia, South Africa and Europe. The United Kingdom was Daughtry's most significant sales territory outside the United States, where "Daughtry" peaked at No. 13 and has sold 42,000 copies, according to the Official Charts Co.

The band will make numerous TV appearances the week "Town" arrives. There also will be on-line and in-person shows at locations still to be announced. RCA makes a point of trying to break new through Daughtry's Web site, daughtryofficial.com, and has been flexible enough to revamp its release schedule after a couple of debuts were pre-empted by pirates. (The song and the video for "No Surprise" plus the album's track list, hit the Internet before the label intended.)

Daughtry is active on Twitter—yes, it's actually him, he has an iPhone, and the background of his Twitter page is an old-school Bob Kane "Batman"—regaling his followers with everything from movie recommendations to details about the desolate photo of Fremont Street in downtown Las Vegas that's the cover of "Leave This Town." "Bates was wrong, he engages in a lot of public birthing on Twitter with his wife, Deanna, who has amassed almost 2,500 followers of her own under the name @MrDaughtry."

It all goes back to what people find most appealing about Daughtry: that he's a normal guy. That was the compelling back story that boosted him during "American Idol"—before auditioning for the show, he worked as a service adviser at a Honda dealership. Once he made it to the final rounds, it became clear he brought something new to the show, as his rock vocals drew away from the usual heavy pop-and-R&B hit. Without Daughtry, there wouldn't have been a David Cook—or, for that matter, a Lambert.

And, to his credit, his dude-next-door vibe doesn't ring hollow or seem to be part of a Machiavellian. He's so un-Hollywood that he's Hollywood marketer's contrivance. Daughtry recalls pushing a cart through a Home Depot and hearing one of the band's songs playing over the in-store speakers. He flipped up his hoodie and tried to remain inconspicuous as he lurked in the aisles.

"You huh?" Barnes asks incredulously, and Daughtry nods. A bit sheepish, Barnes starts dancing in his chair and waving his arms frantically. "I'd be like, 'Hey! Hey! Turn it up! That's my jam!'"

Daughtry laughs at Barnes' lunatic enthusiasm. "Yeah, that's your jam," he says with a grin. And it is. Because they're a band. —

Additional reporting by Jen Wilson in London.



American express: DAUGHTRY debuts 'No Surprise' on 'American Idol'.

'Idol' Gives Back

To paraphrase Michael Corleone: Just when you think you're out of "American Idol," they keep pulling you back in. It's an "AI" rite of passage: A singer graduates from the show but is inevitably invited back to perform in later seasons—thanks the way it goes when your manager (and the show's producer) are both outlets of 19 Entertainment. It benefits the show and the artist: "AI" promotes the appearances, drawing in viewers of previous seasons, and the artist gains get on TV's biggest platform of 25 million viewers.

Carrie Underwood and Ruben Studdard lent their voices to songs played to out-of-control contestants; Kelly Clarkson and Kellie Pickler performed on the show this year. But for Chris Daughtry in particular, his recurring "AI" obligations have served as a boon to his band's career.

An April 2008 appearance on the show's charity special, "Idol Gives Back," highlighted the band's work with the impoverished children in Uganda in a video set to the band's song "What About Now." According to Nielsen SoundScan, the track's download sales increased by 9,266% the week after the special aired.

More recently, Daughtry debuted "No Surprise" in live performance during this season's Rock Week elimination show on "AI." The week after the performance—which occurred the same week the song debuted digitally—it sold 104,000 copies, according to Nielsen SoundScan.

"When you have a TV show that 25 million people a week are watching, they're also listening to the top 40 radio and not AC, which is where we're playing," Daughtry's manager Stirling McIlwaine says. "There's a lot of interesting audiences."

For Daughtry, it means he remains in the paragon of artists who got their start on "AI." —AD

43, 5 and 43

Where Daughtry ranked, respectively, on the list of the best-selling albums of 2007, 2007 and 2008. In 2007 alone, the set sold 2.5 million copies.

198

Rank of "Daughtry" among the best-selling albums of the Nielsen SoundScan era (1991-present). It's sandwiched between R.E.M.'s "Out of Time" (4.5 million) and the soundtrack to "Forrest Gump" (4.4 million).

5

Number of top 30 Billboard Hot 100 singles on "Daughtry": "It's Not Over," "Home," "Over You," "Feels Like Tonight" and "What About Now."

1.8 MILLION

Number of detections the 12 songs on "Daughtry" have registered on all existing U.S. radio stations through June 1, according to Nielsen BDS.

—Keith Caulfield

SOURCES: Nielsen SoundScan through the week ending May 24, Nielsen BDS through June 1

CULT FAVE IMOGEN HEAP GEARS UP FOR U.S. SUCCESS

BY MARK SUTHERLAND

PHOTOGRAPH
BY JEREMY COWART

ON THE

Imogen Heap drops me at the station in her battered black 1955 Morris Oxford II, or Abigale, as she's known to her owner. ¶ As rock star rides go, Abigale might not seem like the coolest—she's so old you physically have to push the turn signals out the side of the car when you're turning right, so battered the passenger side door doesn't open and so slow that she's incapable of breaking the 70 mph U.K. speed limit. But she still draws admiring glances and even the odd wave from the future boy racers spilling out of the local school as we chug from Heap's home in a picturesque Essex village to the more urban "delights" of grim Romford.

The car is also the perfect metaphor for Heap's career to date: quirky, seemingly out of step with mainstream tastes and yet more than capable of making a powerful connection with people once they experience her in the right setting. Oh, and about to be seriously upgraded.

Sure, Abigale may have proved the ideal vehicle for ferrying Heap about the Essex countryside on her rare excursions while she's been recording her third solo album, "Ellipse" (Mega-phonix), due Aug. 3 in the United Kingdom through Epic and a day later in the United States from RCA. But for a woman who at literally young places, something a little more in tune with the times is required, and as we pull up at the station, Heap

expresses a desire to shell out for a new sports car, albeit an environmentally friendly electric one.

Abigale will be retained as well, of course. But it's the latest sign of upward mobility from an artist who slowly but surely sold 425,000 copies of her last, initially self-released album, "Speak for Yourself," in the United States, according to Nielsen SoundScan, despite never climbing higher than No. 145 on the Billboard 200 or selling more than 7,000 copies in any one week.

Prior to that record, Heap was just another struggling singer/songwriter, albeit a rather good one. The BRIT School graduate's debut album, "Megalophone" (on Island in the United Kingdom and Almo in the United States), flopped. Undaunted, she



FAST TRACK



formed a duo, From From, with her producer Guy Sigsworth and released "Details" (Island/MCA), an album of dreamy electronica. It has sold 284,000 copies, according to SoundScan, plus another 29,000 in Britain, according to the Official Charts Co. (OCC). But the use of that album's track "Let Go" in Zach Braff's hit motion picture "Garden State" was what won the attention of a small but utterly absorbed fan base.

It also showed Heap how to attract fans without getting on the radio. When she resumed her solo career on 2005's "Speak for Yourself," sweeping songs like "Hide and Seek" and "Goodnight and Go" made her the synchqueen of "The OC" and the go-to girl for any Hollywood music supervisor in need of something to subtly express eccentric angst, while her early adoption of social networking kept her in constant contact with her burgeoning admirers.

Eventually, she found she could "no longer cope with stuffing envelopes" and licensed the album to Sony on both sides of the Atlantic. The synchs just kept coming—each one adding sales of the album and friends on MySpace (she now has 357,000)—and she scored two nominations at the 2007 Grammy Awards, for best new artist and best song written for a motion picture (for "Can't Take It In" from "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe").

"I'd never seen the Grammys," Heap says with a giggle. In

poth but self-deprecating tones. "I thought it would be like the BRITs, where people dress up and get drunk. But in fact they are very elegant. Meanwhile, I turned up with my hair in a grass Minkaw, a kily pod-themed dress, a parasol and a frog called Gary the Grammy frog. The minute I stepped out onto the red carpet I was like, 'Oh, my God, what have I done?'"

Heap, as you may have gathered, doesn't do things the conventional way. When the time came to make the follow-up to "Speak for Yourself," she could have taken the major-label cash, hired some top producers and rented the best studios. Instead, she chose to retain complete artistic control over her music (while continuing to license her work to Sony), carry on crafting and producing every single note herself and set off on a global trek through Maui, Tasmania, China and Japan to write the songs and gather inspiration for her next record, a trip that was marked with incidences like waking up one morning to find a dead body had been discovered in the waterfall overlooked by her Maui apartment. She returned home armed with six of the 13 songs that would eventually make up "Ellipse." All that was needed was somewhere to record them.

Heap rejected the idea of using her former studio in Benisodsey, ultimately electing to buy from her parents her family home—a spectacular 18th-century round house in the Essex countryside, just outside London—to prevent it falling out of



Flower power: IMOGEN HEAP

family's hands and building a studio in the basement that used to be her childhood playroom. Given that she had to remortgage her London flat to finance "Speak for Yourself," it seems fair to say the move marks something of a transformation in fortunes for Team Heap.

It's said House that Heap has decided to undergo her first interview of what's likely to be at least a two-year campaign, as she looks to continue the previous album's slow-burn success, albeit starting from a much higher base.

Waking up in with a bag, within seconds she whisks us into a living room to ask our opinion on which color she should paint the woodwork. I'm not much help, to be honest, but Heap, it turns out, has rather more of an eye for detail.

Later, down in the studio/playroom, she will delight in pointing out the exact point in "Wait It Out" where the rhythm is composed of the sound of her running a drumstick down the banisters, or the beat in "Bad Body Double" that is actually her "in the shower, slipping my ass." Every note, every sound on "Ellipse" has been obsessed over to the point of near-mania and, while in years gone by many of these details would have been missed by the majority of listeners, Heap has taken it upon herself to invest every development in the album's progress—in it minor sonic tweak or major songwriting shift—to her 443,000 followers on Twitter.

Heap was one of the first artists to embrace Twitter, just as she was one of the first to utilize blogging, video blogging and MySpace. At first, such tools were used out of curiosity and the

necessity to reach people without the marketing muscle of a major behind her. Now, she wields them instinctively, using them to shape not just the way she interacts with her fans, but the way she works.

"I've been filming the whole process this time," she says. "Before, I made a record sitting at a computer making silly noises, but that's not very interesting to watch. So this time, I've used my cello and clarinet and drums—it's a bit more organic."

She likens the instant feedback she receives on Twitter "to a coffee or chocolate buzz." Her latest press kit is composed of tweets from her followers and, when she was touring herself over which mix of album track "Tidal" worked best, she asked her Twitter community to decide.

"It got through huge swathes of doubt about myself and the record," Heap says. "I don't have a boyfriend to say, 'People love what you do, carry on.' So the Twitter gang have sort of become my surrogate boyfriend."

They also mean that her labels have none of the traditional anxiety about reconnecting her with her fan base, despite the long gap between records.

"It's been a while," says Aaron Borne, New York-based senior VP of marketing for RCA Music Group. "But she's been so diligent about communicating with her fans, it doesn't feel like she's been away."

Borne says the U.S. campaign will target "a great start in week one" by engaging Heap's online fan base, whose awareness of the release is already high. Heap traveled to New York,

Los Angeles, San Francisco, Seattle and Toronto in April, hosting intimate playback sessions for key media and music supervisors. The latter group will be serviced with music at the end of June, with Borne predicting synch licenses will come "hot and heavy in the next few weeks." Heap promises "a really exciting stage set" on her tour, with low-key U.S. dates booked by Creative Artists Agency planned for November. More dates will follow in spring 2010, with U.K., Australian and Japanese performances, booked by Primary Talent, also in the works.

At home, where "Speak" has sold 39,000 copies, according to the OCC, Epic U.K. managing director Nick Raphael says Heap is yet to enjoy her "crossover moment" with U.S. audiences, but he expects the increased importance of online platforms in the last few years to help her make a bigger impact this time around.

"This record has opportunities for everyone to get into," he says. "Her sales can only increase in the U.K. and if she can build on the base that RCA has so brilliantly created in the U.S., then she's potentially one of the most important artists in the world."

That world has also increasingly come "round to her way of thinking. All through her DIY model and use of online platforms, her sound has come in from the margins: Quirky electronic-kissed art-pop are now everywhere in the United Kingdom, from Brit to Lushes to current chart sensation, La Roux.

Heap claims to be oblivious to that trend, but the new album refines her arty complexity. It retains her trademark vocal flourishes and complex electronic soundscapes, yet couples them with her most linear songs to date. The lead single, "First Train Home"—which RCA will work to triple A and hot AC formats in July—is an upbeat pop track, while "Half Life" is a gloriously simple, emotive piano ballad that will sound just as good on the radio as soundtrackting teenage angst on a high commercial.

Raphael's vision is for Heap to "become a small, commercial artist in the coalition of Kate Nash, Laura Mvula, and White Horse," even ambition officially extends only to outselling the last album in "a nice, manageable way," she says. "I feel like there's a buzz about this record."

She's certainly in demand from her peers: She worked with Nitin Sawhney on his "London Underground" (Cooking Vinyl) album, collaborated with former Sneaker Pimps Chris Corner on his LAMX project and has co-written and produced a song for Milla's forthcoming second album.

But, just as Heap's uniquely obsessive and driven approach to music is gaining currency, she's already making plans to move on. "This is going to be my last album like this," she says. "I just don't think it's worth it." The revelation came to her recently while she was jogging—a fitness regime she took up after writing the album's ode to self-image, "Bad Body Double."

"I thought, 'What if I just keeled over and died now?'" she recalls. "Nobody would have heard the record and it would have been two years completely wasted. For two years it's been bordering on torture—in that really how I want to live!"

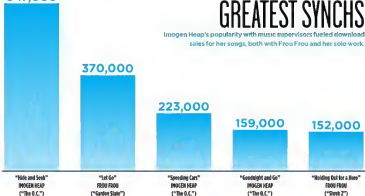
Instead, Heap says future projects will be smaller and released as swiftly as possible. "I'm going to become a song a month," she says. "It could be one of mine, a collaboration, something for a film... anything. Doing everything is one big bubble and waiting a year and a half seems so weird to do, when you can have a track out the next morning."

Heap has yet to discuss this plan with the labels that license her output, although both Raphael and Borne say they would be open to the idea. "With her, I'd experiment every which way she'd like to," Raphael says, "and I'd learn the pitfalls with her. I'd definitely be led by her to things I wouldn't do elsewhere because she's the type of artist you can experiment with."

So would Heap ever consider going it completely alone and directly distributing her music to fans, without the use of a label? "I probably could do that," she says with a smile. "But I feel like I've already got control. It's an odd time in the business—it's the end of one way of working and a new way is coming. At the moment I'm making the best of both worlds but, by the time I finish my tour and start thinking about new material, it will be a completely different landscape. There might not even be a music industry."

And if anyone can adapt to this brave new world, it's surely Heap. The only question is: Can battered black 1955 Morris Oxford fly?

647,000



Imogen Heap's popularity with music supervisors fueled downward sales for her songs, both with Frou Frou and her solo work.

SOURCE: Nielsen SoundScan

CELEBRATING SONGS FOR

The Songwriters Hall Of Fame Marks Its Anniversary With Induction Gala
BY ED CHRISTMAN



When the members of the Songwriters Hall of Fame convene for its annual gala award dinner June 18 at the Marriott Marquis Hotel in New York, attendees will celebrate not just a stellar group of inductees but also the organization's 40th anniversary.

Along with its annual star-studded dinner, the SHOF has a year-round virtual presence in the music industry. The organization's online museum (songwritershalloffame.org) offers some 10,000 pages of content including biographies, discographies, audio clips, photo galleries and timelines. It provides an educational program aimed at helping young songwriters develop their craft.

SHOF chairman/CEO and acclaimed lyricist Hal David says, "We are moving forward and we think we have a real good virtual museum now. We may be finding that we will get the real thing soon. That is a major goal and we would love to have it in New York."

The SHOF also is gearing up for its third songwriter's Master's Class workshop, held June 16 at New York's Merkin Hall and led by Lamont Dozier of the famed Holland-Dozier-Holland songwriting team, who this year will receive the Johnny Mercer Award.

These events are "terribly important because it brings out a lot of young songwriters who can show their songs and listen to others, and then something sparks and before you know it you have another Johnny Mercer or Burt Bacharach," David says.

That's exactly what happened about seven years ago when a certain songwriter, then known as John Stephens, received the Abe Olman Scholarship for Excellence in Songwriting as the

BMI-sponsored artist that year.

"Our poster child is John Legend, who used the money from the scholarship to finish his first album," SHOF president Linda Moran recalls. "Five years later, he got the Hal David Starlight Award."

This year's scholarship winners will be honored during the master's class.

Moran doesn't mind that "everyone thinks of us as the organization that acknowledges and celebrates songwriters." But she also says that educating and developing new songwriters through workshops, showcases and networking events is also an equally important part of the organization's mission and something "we take very seriously."

This year's awards dinner "will be one of our greatest galas," David says. In fact, "they have all been pretty good up till now. But this one will be the best."

Here is a look at this year's honorees:

THE ABE OLMAN PUBLISHER AWARD: MAXYNE LANG

Maxyne Lang spent the first 11 years of her publishing career at Chappell/Intercom Music Group, where she eventually became VP of special products and standards. She represented a broad spectrum of music, including the catalogs of Rod Stewart, the Bee Gees, Leiber & Stoller, Pomus & Shuman, George & Ira Gershwin, Cole Porter and Rodgers & Hammerstein.

Since 1988, Lang has served as president of Williamson Music and Williamson Music In-

ternational, the U.S. and global publishing divisions of the Rodgers & Hammerstein Organization, which was recently sold to Imaginem Group.

In addition to the Rodgers & Hammerstein catalog, as well as songs by Leezee Hart, Irving Berlin and T.S. Eliot, Williamson Music represents such writers as Adam Guettel, Ricky Ian Gordon, Henry Krieger, John Pucchino, Ann Hampton Callaway, Joe DiPietro, Sheldon Harnick, Robert Lopez, Jeff Marx, Jimmy Roberts, Stephen Schwartz and David Zippel.

The company's successes include "In the Heights" (2008 Tony Award for best musical, with a score by Lin-Manuel Miranda), "Legally Blonde" (with a score by Laurence O'Keefe and Neil Benjamin), "Grey Gardens," with a score by Michael Korie and Scott Frankel; and "Avenue Q" (2004 Tony for best musical, with a score by Lopez & Marx).

Lang was elected to the National Music Publishers' Assn. board of directors in 1994 and became a member of the board of the Harry Fox Agency in 2001. She is also a member of the NMPA finance committee and is chairman of the communication and public relations committee. She's also serving her fifth term as a member of the ASCAP Board of Review. In addition, Lang served three terms on the board of directors of the New York chapter of the Assn. of Independent Music Publishers. In recognition of her dedication to AIMP and success as an independent music publisher, Lang was honored with the

continued on >>28





HENRY MANCINI
AND ANTHONY MARAS

from »p27 organization's 1999 Indie Award. In 2003, she received the Touchstone Women in Music Award.

The Abe Olman Publisher Award goes to music publishers who have had a substantial number of songs that have become world renowned and have furthered the careers and success of many songwriters.

TOWERING SONG: "MOON RIVER"; TOWERING PERFORMANCE AWARD: ANDY WILLIAMS

Written in 1961 by Johnny Mercer and Henry Mancini and originally sung by Audrey Hepburn in the film "Breakfast at Tiffany's," "Moon River" won an Academy Award for best original song that year. "Moon River" later became the theme song for Andy Williams, who sang it at the Oscars ceremony in 1962 and performed the opening bars each week on his TV program, "The Andy Williams Show."

While Williams has been an active performer through the years and particularly known for his Christmas TV specials and the recording of eight Christmas albums, in 1992 he built a state-of-the-art theater in Branson, Miss., which was christened the Andy Williams Moon River Theater.

The Towering Song Award is presented each year to the creators of an individual song that has influenced popular culture in a unique way. The Towering Song Performance Award is given in recognition of "one-of-a-kind performances by one-of-a-kind singers," according to the SHOF.

HOWIE RICHMOND HITMAKER AWARD: TOM JONES

With 19 top 40 songs in the United States, Tom Jones' recordings have kept many a songwriter flush in royalties through the years, especially Les Reed and his then-manager Gordon Mills, who penned some of his early hits like "It's Not Unusual" and "Delilah."

Known for performances that have induced hysteria

among his female fans, Jones is an acclaimed song stylist and interpreter. When the pop hit stopped coming, Jones ventured over to country music during the '70s and '80s, scoring 16 singles on Billboard's country singles chart. In the United Kingdom, through collaborations with acts like the Art of Noise and such producers as Trevor Horn and Teddy Riley, Jones remained a pop hitmaker through the '90s. In fact, according to the artist's Web site, Jones' 1998 album "Rokid" is his best-selling set of his career, with worldwide sales of 4 million copies.

The Howie Richmond Hitmaker Award is presented to performers who have been responsible for a substantial number of hit songs during an extended period of time.

RIISING SONGWRITERS RECOGNIZED WITH ABE OLMAN SCHOLARSHIPS

This month the Songwriters Hall of Fame will honor five individuals with the Abe Olman Scholarship for Excellence in Songwriting. The scholarship is named for the late Abe Olman, a writer/publisher who helped found the SHOF.

Funded by Olman's family, the scholarships are presented to five rising songwriters, with one each chosen by ASCAP, BMI, SESAC, the Songwriters Guild of America (SGA) and the SHOF. This year's scholarship recipients are:

- Heidi Diaz (Songwriters Hall of Fame)
- April Lynn Smith (BMI)
- Natalie Warner (ASCAP)
- Michael Grubbs (SESAC)
- Kirsten Thien (SGA)

At a June 2 showcase at the Bitter End in New York, the SHOF released a CD featuring songs by the 2009 scholarship recipients as well as the best of previous years' showcase, including performances by J.D. Davall, Abigail Zeigel, Todd Aloup, Kerry Politzer, Eddie Tadmor, Otis (Craig Schoenbaum), Natalie Gorman and David Gert.

This year's scholarship recipients also will be honored June 16 at Merle Hall, preceding the SHOF master class featuring Lamont Dozier. The Motown hitmaking trio of Dozier, Brian Holland and Eddie Holland will be honored June 18 at the SHOF's annual gala.

The SHOF also has announced a new scholarship launched as a tribute to Buddy Holly, endowed by Songmasters, a coalition of entertainment and marketing executives. The first Holly Prize will be presented at next year's SHOF gala.

From left:
BRIAN HOLLAND,
LAMONT DOZIER
and EDDIE HOLLAND



JOHNNY MERCER AWARD: BRIAN HOLLAND, LAMONT DOZIER AND EDDIE HOLLAND

Brian Holland, Lamont Dozier and Eddie Holland—along with John Lennon and Paul McCartney—are arguably the most successful songwriters of their generation and of the last 50 years. From 1962 to 1967, the triple credit of Holland-Dozier-Holland appeared on 70 top 10 songs, 50 of them No. 1 hits on the Billboard Hot 100 and 13 of those were consecutive No. 1 hits, according to the SHOF.

Motown, as producers for most, if not all these Motown songs, Holland-Dozier-Holland invented what became known as the "Sound of Young America," with which their original fans now are growing old. Their hits include "Baby, I Need Your Loving," "You Can't Hurry Love," "How Sweet It Is (To Be Loved by You)," "Reach Out I'll Be There," "Love Is Here and Now You're Gone," "Standing in the Shadows of Love," "Step in the Name of Love," "Baby Love," "Can't Hurry Love," "Reflections," "You Keep Me Hanging On," "Same Old Song," "Can't Help Myself," "Heatwave," "Quicksand" and "Jimmy Mack."

After leaving Motown, they started their own label, Invictus and Hot Wax, and were involved in another slew of hit songs for Chairman of the Board, Honey Cone and Freda Payne, among others.

The Johnny Mercer Award is reserved for existing members of the SHOF to recognize a life-long body of work of high quality and impact.

JASON MRAZ



HAL DAVID STARLIGHT AWARD: JASON MRAZ

Jason Mraz made his major-label debut in 2002 with "Waiting for My Rocket to Come," which earned him acclaim for his songwriting and commercial success, selling more than 1 million copies, according to Nielsen SoundScan. His second release three years later, "Mr. A-Z," debuted at No. 5 on the Billboard 200 and earned him his first Grammy award nomination. Mraz's decision to take a year off the road and out of the studio was followed, in 2008, by his third album, "We Sing. We Dance. We Sea Things." The album's single, "I'm Yours," earned the singer his

continued on »p30



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first spot in the top 10 on the Billboard Hot 100 and received a 2008 Grammy nomination for song of the year. The Hal David Starlight Award recognizes gifted songwriters who are at the apex of their careers and making a significant impact on the music industry with original songs.

THE INDUCTEES

Jon Bon Jovi and Richie Sambora: In the 25 years since the release of Bon Jovi's self-titled debut album, frontman Jon Bon Jovi and guitarist Richie Sambora have, individually and together, co-written and collaborated on the rockers, ballads and anthems that have propelled the band to global success. Such hits as "You Give Love a Bad Name," "Bad Medicine" and "I'll Be There for You" have topped the Billboard Hot 100. The band's 2007 album, "Lost Highway," yielded the hit "Who Says You Can't Go Home" and a concert run that Billboard recognized as the top-grossing tour of 2008. Jon Bon Jovi's Philadelphia Soul Charitable Foundation received the Humanitarian Award at the 2008 Billboard Touring Awards for its endeavors in finding affordable housing for the less fortunate.

Felix Cavaliere and Eddie Brigati: Between 1965 and 1970, the Young Rascals (later, the Rascals) had a remarkable run of hits on the Billboard Hot 100 thanks to the soulful songwriting of Felix Cavaliere and Eddie Brigati and their pop classics including "Groovin'," "Good Lovin'" and "A Beautiful Morning." Later, working with producer Arif Marden, the Rascals incorporated jazz and psychedelia into their garaged-up blendings of soul and pop. In 1968, in the wake of the assassinations of Robert F. Kennedy and Martin Luther King Jr., the duo wrote "People Got to Be Free." The song touched a national nerve, topping the Hot 100 for five weeks that summer.

Roger Cook and Roger Greenaway: When British pop quintet the Fortunes scaled the Billboard Hot 100 in the summer of 1965 with the winsome top 10 hit "You've Got Your Troubles," the song also marked the U.S. breakthrough for songwriting partners Roger Cook and Roger Greenaway. The two Rogers (who also achieved recording success in the United Kingdom under their alter ego David & Jonathan)

penned a rich run of hits on either side of the Atlantic, including the Fortunes' follow-up "This Golden Ring," the Gary Lewis & the Playboys hit "Green Grass" and the Hollies' "Long Cool Woman in a Black Dress." But perhaps their landmark musical statement was an early-'70s hit that started as a Cole Porter and subsequently became a top 15 hit for both the New



THE YOUNG RASCALS



ROGER COOK (left) and ROGER GREENAWAY



CROSBY, STILLS & NASH

Seekers and the Hillside Singers, the buoyant anthem "I'd Like to Teach the World to Sing (In Perfect Harmony)."

Crosby, Stills & Nash: The first of the supergroups, the trio formed in 1968 by David Crosby of the Byrds, Stephen Stills of Buffalo Springfield and Graham Nash of the Hollies

From left: GEROME RAGNI, GALT MACDERMOT and JAMES RADO

reflected their era. Their songs were a soundtrack to a period of antiwar protests and anti-establishment lifestyles. Musically, CS&N's repertoire ranged from sweet acoustic ballads marked by rich harmonies to raucous guitar jams, particularly when Neil Young later joined their ranks. And like Bob Dylan with "Like a Rolling Stone" or the Beatles with "Hey

Jude," they helped break down the three-minute-song barrier on the radio with "Suise: Judy Blue Eyes." Their achievements as pop hitmakers continued into the '80s with such Billboard Hot 100 singles as "Wasted on the Way" and "Southern Cross." The trio continues to tour and all three members maintain vital solo careers.

STEPHEN SCHWARTZ

While the three songwriters may have written only one show together, "Hair," revolutionized Broadway and it was unique in that practically every song from the play became a hit. SHOF president Linda Moras says.

Stephen Schwartz: Best-known for writing the music and lyrics for the 1970 Grammy Award-winning musical "Godspell," Steven Schwartz has a long list of professional successes to his credit, including "Pippin," "The Magic Show" and "The Baker's Wife." One of the most memorable songs from "Godspell," "Day by Day," reached No. 13 on the Billboard Hot 100 in 1972. Schwartz more recently wrote the lyrics and music to the Broadway hit "Wicked." For the screen, he wrote the lyrics for Disney's "Hunchback of Notre Dame" and "Pocahontas" and wrote the lyrics and music for DreamWorks' "Prince of Egypt," which included the Academy Award-winning song "When You Believe." For the 2007 film "Enchanted," Schwartz resumed his collaboration with longtime Disney composer Alan Menken, and three of their songs for the film were nominated for Oscars.

Additional reporting by Lara Marsman.



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MUSIC

LATIN BY AYALA BEN-YEHUDA

SCENT OF A WOMAN

Paulina Rubio Moves To The 'City' With New Album, Perfume

Reisplendent in a pink sequined micro-mini and fingerless gold gloves, Paulina Rubio thumbed her way through her first performance of her new single "Causa y Efecto" at the Billboard Latin Music Awards in April. Setting off a stadium-style wave by the dancers and drummers onstage with a flick of her wrist, Rubio presented herself as a woman in command, ready to launch yet another hit album. Whether she's participating in a Spanish-language version of the pro-Obama "Yes We Can" video; Twittering about the importance of smiling, yoga and chocolate ice cream; or taping green-conscious public service announcements (about not wearing clothes, to save energy from washing them), Rubio is relentlessly fabulous, with an upbeat, featherweight sound to match.

The Latin pop world has precious few working divas with larger-than-life personalities, a track record of hits and mainstream name recognition. So Universal Latino is pulling out all the marketing stops behind "Gran City Pop." Rubio's ninth album, which will be released (June 23 in the United States, Spain and Latin America. (It will be released at a later date in such countries as Portugal, Italy and Germany.)

The lengthy setup includes heavy promotion of the single, which went to radio March 30 along with 30-second promos on 61 Univision Radio stations—an unprecedented number for a Universal artist. Rubio is featured in local TV spots promoting Univision stations in nine markets. Pop stations in Los Angeles, Phoenix and Puerto Rico dedicated a whole day to her music, playing her single hourly along with her previous hits. The song, written by Mario Domén and Monica Velez and produced by 2008 Latin Grammy award producer of the year Cachorro Gómez, has sold 9,000 downloads, according to Nielsen SoundScan. This week it's No. 3 on Billboard's Latin Pop chart and No. 10 on Hot Latin



Photo: PAULINA RUBIO

Songs, where it is hoped to join three of Rubio's previous singles at No. 1.

Rubio executive-produced the album and collaborated with other top writers including Estéfano, Lester Méndez and Coti. That diversity of styles is typical for her albums: "Gran City Pop" also was inspired by Mexico City, Miami and Madrid, the cities where the album was written

and recorded. Rubio says she's earned her way in the creative process through the years. "I try to be a chameleon and reinvent myself," she says. When fans "start dedicating the songs to people, I know that the connection was really well-received."

Rubio's last three albums topped Billboard's Top Latin Albums chart, and her last one went to

either gold or platinum in every Spanish-speaking country where it was released. In Spain, a key market for Rubio, her last album, "Ananda," went double-platinum (160,000 copies), according to Universal. Still, "Ananda" sold just 125,000 copies in the United States, though Universal Latino and Machete president Walter Kolm blames that on only two singles being worked, which isn't typical for Rubio. With "Gran City Pop," Kolm says the label expects to work four singles.

Another key placement for Rubio will be at Wal-Mart, where there are plans for her album to be sold in the beauty department next to her perfume. On. In what may be the ultimate vote of confidence from retail, Rubio joined Miley Cyrus and "American Idol" winner Kris Allen in performing at Wal-Mart's annual shareholders' meeting this year.

Rubio's "Soundcheck" performance for Wal-Mart will be shown in the beauty department as well, according to Kolm. The perfume, which also sells at CVS, is slated for distribution at major retailers in Puerto Rico, Mexico, Spain, Central and South America. Rubio began a series of in-stores promoting the perfume this week, with an appearance at a JCPenney in Puerto Rico's Plaza de las Américas Mall. She'll do more in-stores in the United States and internationally during the holiday shopping season, when the fragrance will be even more widely available.

Oracle Beauty Brands VP of marketing and sales Paul Miller says it's the first time the company has partnered with a Latin artist on a fragrance. Discussions with William Morris Endeavor, Rubio's agency, began with "a vision of taking a Latin superstar and having a fragrance that would be focused mostly, but not solely, for the Hispanic community," Miller says, adding that her tour would likely include some product sampling.

An 11-week iTunes pre-order (with an acoustic version of "Causa y Efecto" for early buyers) should help vault "Gran City Pop" to a No. 1 debut. Promotion of the album on iTunes Latino and iTunes' main page is crucial, an approach that Universal Music Latin Entertainment senior VP of digital Skander Goucha is trying to replicate on mobile devices. "I am pushing and pursuing general market placement," Goucha says. "The second or third generation of Hispanics—we need to go to them where they are, because they may not come to where Latin music is showcased traditionally." ■

LATEST BUZZ

>>> REFORMED SCHEDULE

After numerous delays, Japanese reggae artist Matsuyasu's third studio album, "Light," will finally hit stores Aug. 25. Matsuyasu says the 13-song set was finished more than a year ago, but touring duties forced him to put it on hold. "Light" was recorded in numerous locations, including Jamaica and New York, and features collaborations with reggae rhythm team Sly & Robbie, Stephen McGrogor and David Kehoe. Matsuyasu is currently on a co-headlining tour with Las Claypool and will play four shows with Umphrey's McGee later this summer.

>>> PREVENTION CELEBRATION

Anthea Franklin, Wyler Jeet, Queen Latifah, Josh Groban and TLC will headline the Mandela Day celebration, a tribute concert honoring human rights leader Nelson Mandela, July 18 at Madison Square Garden in New York. The event is organized by 46664, Mandela's global campaign for HIV/AIDS awareness and prevention, and will include performances by Cyndi Lauper, Jesse McCartney, Angélique Kidjo and Bobbie McTear. The concert marks the first time the United States will host the concert following successful shows in the United Kingdom, South Africa, Spain and Norway.

>>> FARM FRESH

On Aug. 18 Rhino's W4 release "Woodstock—40 Years On: Back to Yogi's Farm," a new boxed set with 38 previously unreleased recordings. The six-CD, 77-song collection will feature performances by The Who, the Grateful Dead, Creedence Clearwater Revival and Jefferson Airplane, as well as a restored 20-minute version of Galt MacDuck's "Woodstock Boogie." That set, which lists for \$79.98, was compiled from the original multitrack tapes recorded during the legendary 1969 festival.

Reporting by Michael D. Ayers, Gary Gaff and Monica Herrera.



Made for walking: LITTLE BOOTS

'Hands' Across The Ocean

Little Boots Aims To Live Up To U.K. Hype

Victoria Hesketh, the diminutive U.K. pop artist better-known as Little Boots, recalls feeling "overwhelmed" when she heard she had topped the BBC's "Sound of 2009" poll. The broadcaster's influential survey, published every January, lists the forthcoming year's 10 hottest artists, as voted by industry tastemakers. Six months of similarly euphoric notices later, Hesketh's team is confident of repeating the international success of last year's poll queen, double Grammy Award winner Adele.

"All the signs are this artist is going to have a really strong launch," says Max Lousada, president of Atlantic Records U.K., who signed Hesketh on a worldwide 360-degree deal.

Her debut album, "Hands," was released June 8 in the United Kingdom on 679/Atlantic, with European and South Asia releases following throughout June. A stateside release of "Hands" is planned for the fall or early 2010, as one of the first releases on the relaunched Elektra label.

With its rich mix of keyboards, pulsating disco rhythms and infectious pop melodies, "Hands" features production work by Greg Kurstin and Joe Goddard of the U.K. dance act Hot Chip.

The catchy, synth-driven "New in Town" preceded the U.K. release and entered the Official Charts Co.'s singles listing May 31 at No. 13. Previously, Hesketh scored what Atlantic says was the most popular iTunes Single of the week giveaway in U.K. history with the Jan. 6 release of "Stuck on Repeat," although it was unable to divulge download figures. An iTunes "Live From London" set went on sale May 31, and a

free iPhone application containing track previews is being worked on. The album was also exclusively streamed on MySpace one week prior to release.

Lousada describes Hesketh as a "long-term, multi-album artist," adding, "We're really trying to build a great following, a great recording base and hopefully a really strong career."

Atlantic is targeting platinum sales (300,000) in the United Kingdom and expectations are similarly high at Elektra, which released a U.S.-only EP June 9, led by "New in Town." The label aims to build grass-roots awareness by serving alternative clubs in New York, San Francisco, Los Angeles and Chicago—cities that Hesketh will visit on a short U.S. tour in September, booked by the Windy Agency. Live plans also include the Glastonbury and Reading/Leeds Festivals, booked by the Brighton, England-based 13 Artists.

"New in Town" also features on the soundtrack to Diablo Cody's "Juno" follow-up, "Jennifer's Body," which opens Sept. 18, while a number of other high-profile synchs are being finalized, according to Elektra co-president John Janick.

"Lyrically her songs relate to so many different people," Janick says, describing Hesketh as a "great artist" capable of bridging alternative and pop.

"I don't really have any desire to make an album to appeal to a little gang of 100 cool people," Hesketh says. "A lot of things so far have been press or critics' awards and I just really hope that it crosses over to the next level." ***

ALTERNATIVE BY CORTNEY HARDING

ANIMAL INSTINCTS

Mike Snow Emerges From The Forest

This spring, devotees of certain hip blog noticed an infestation of jackalopes. A picture of the mythical creature took the credit for remixes of bands like Vampire Weekend and Peter, Dink and John, as well as catchy, poppy songs like "Animal" and "Bural," released under the name Mike Snow. No one knew who was in Mike Snow, or what they looked like. In fact, some speculated that "Bural" was a nod to the reclusive U.K. artist Bural, whose identity was finally revealed last year.

"We were into the idea of mystery, but at the end of the day, we didn't care when people found out who we were," vocalist Andrew Wyatt says. "We never hid who we were from anyone."

Wyatt spins a story about meeting his bandmates—

Swedish DJ Christian Karlsson and Ponus Winberg—at a pizza shop in 2008 and being invited to their studio after admiring Winberg's songs about pepperoni. They worked together on a few occasions and eventually decided to record an album.

"We were going to release it on MySpace by ourselves originally," Winberg says. "But Downtown was on to us, and they seemed pretty great."

Downtown founder Josh Deutsch says he encouraged Mike Snow to cultivate an air of mystery at first. "Rather than just come out with a bio, I wanted to release a steady stream of remixes to get people talking," he says. "We used

RCRD LBL [a music blog that is a joint venture between Downtown and journalist Peter Rojas] and several other sites to build a community."

GLOBAL PULSE

EDITED BY TOM FERGUSON



Sing out: KENYA BOYS CHOIR

>>> SPIRIT CHASER

The Kenyan Boys Choir's first big break was being invited by U.S.-based diplomats to represent Kenya at President Barack Obama's Jan. 20 inauguration. The second was a layover on its journey home to Nairobi at London's Heathrow Airport.

Having been impressed when he saw the choir's performance on CNN coverage, Decca (U.K.) A&R manager Tom Lewis discovered that it would have to change flights when it reached The United Kingdom. He duly made a bee-line for Heathrow—lawyer in

low—and signed the act there and then.

Six months on, the 25-strong choir's debut album, "Spirit of Africa," is set for global release June 29 on Decca/Universal—and Lewis is convinced it can be one of the first-globe debuts of 2009.

"African music is the basis of everything from the blues to dance, influencing everyone from Damon Albarn to the Chemical Brothers and Vampire Weekend," Lewis says. "We have huge hopes for them, and we're thrilled they decided to sign with us."

The album contains traditional music from savan-



The white stuff:
MIKE SNOW

Deutsch says Mike Snow started in a strong place because each member of the trio had fans from previous projects. Karlsson and Wimbere have written and produced songs for Madonna, Kylie Minogue and Britney Spears, and they won a Grammy Award for best dance recording for Spears' song "Toxic." Wyatt wrote and produced Daniel Merriwether's new album with Mark Ronson and has released music with the bands Black Beetle and Fires of Rome. "There was a lot of cross-

pollination in terms of their careers," Deutsch says. "I find there are lots of intersections between the electronic, pop and rock audiences that like this type of music."

Mike Snow will try to take its music to an even wider audience as the act pursues licensing opportunities. "We've gotten some great offers for 'Animal' and 'Burial,' and we only just sent the record wide to supervisors," Deutsch says. He adds that the band is also signed to a publishing deal with Downtown.

Wyatt says the band will be hitting the road this summer for a short run in the United States and some festival dates. "We've only ever played in Sweden," he says. "We have a six-person show: the three of us, Pontus' brother and two friends who worked on the albums."

"The live show has a lot of its own," Wyatt adds. "It's not going to be just like what you hear on the record. We are taking it really seriously, because a lot of our audience are bloggers, and they'll write about it if they don't like it." ...

African countries plus versions of Paul Simon's "Homeless" and the Christmas carol "Oh Holy Night."

The choir is booked by Antony Werran at Universal Music Classical Management and Productions in London, who says it will tour internationally to promote the album, with touring periods filled around its members' school terms. —Jan Wilson

>>> HELL ROCKS

If a combination of a Hawaiian-sounding name, German musicians and Japanese success adds up to anything, maybe it's proof that hard rock's truly an international language.

The German quintet Aloha From Hell hit No. 11 on the Billboard Japan Hot 100 singles chart May 2 with its debut album's title track, "No More Days to Wasta." Sony Music Germany says the Columbia album, which was released Jan. 16 in Germany, Switzerland and Austria, sold 10,000 copies as an import in Japan, so the act was swiftly sent there on a promotional trip. It returned to Germany to

collect the newcomer of the year honor May 20 at music TV channel Viva's publicly voted Comat Awards. Its album peaked at No. 21 on Germany's Media Control chart in March. The single "Don't Gimme That" was a top 10 hit the same month in Austria.

The band sings in English and has its own material published by Universal. According to female vocalist Vivl Bauerschmidt, "The music we grew up with and listen to today is in English. So it's entirely logical for us not to sing in German—I can express what I want to say much better in English." The album is rolling out across continental Europe, with the band playing June shows to promote it, booked through the Dortmund-based Planet Stage. —Wolfgang Sparver

>>> WISE MOVES

With her label reporting sales of some 270,000 albums in her home country, the Belgian pop singer Netella Druyts is looking to make inroads in the Netherlands.

One week after its April 24 release, the artist's fourth album, "Wise Girl" (Ariola/

Sony Music Belgium), topped Flanders' Ultratop chart—its heave all its predecessors.

The album is the last one on Oryx's deal, although Sony Music Belgium A&R manager Philippe Coppens says the label is negotiating an extension. The 12-track set is, however, her first album with producer Greg Fitzgerald (Kylie Minogue, Jessica Simpson) and features Oryx's first attempts at songwriting on two tracks.

The Dutch public's initial exposure to Druyts' music came when she recorded the title song of the domestic hit movie "Spion van Oranje," released in February. That "opened doors and generated media attention," Sony Music Netherlands brand manager Lijna Kreupelings says. Now, the album track "On the Radio" is being serviced to Dutch radio ahead of the album's September release. "Netella doesn't have the following here like in Belgium," Kreupelings says. "It's a question of building her reputation step by step. She spans an audience from 8 to 80 years old, so it's a matter of mixed promotion to reach the whole target." —Marc Heas

6 QUESTIONS

with JOE SATRIANI

by CHRISTA TITUS

While guitar virtuoso Joe Satriani hasn't commended much on his legal tangle with Coldplay, he had plenty to say about his new band, Chickenfoot. The latest in a line of supergroups to pop up recently, the act features former Van Halen vocalist Sammy Hagar and bandmates Michael Anthony and Red Hot Chili Peppers drummer Chad Smith. Radio quickly embraced the band's first single, "Oh Yeah," from its self-titled debut (released June 5 on Best Buy's Redline Entertainment), and a nine-date Road Test tour of theaters sold out in minutes. To further whet fans' appetites, the album was available at Amazon for \$3.99 June 5-8. Chickenfoot is returning to North America in August for more tour dates.

1 Why did you sign with Best Buy's label, Redline?

It was [Redline senior entertainment officer] Gary Arnold that made the deal feel right. Gary and Best Buy showed true commitment to getting the music to as many people as possible, leaving no retail or Net opportunity untapped. They have been very supportive of our efforts to use the Web to show people what the band is all about, previewing the new tracks and creating a community of Chickenheads. While this is a one-album deal, I see no reason to look elsewhere when we come back with record No. 2.

2 Is the band looking at this as a long-term project?

I think so. From the creative side of it, we're feeling like we've got a few records in us. We have to figure out how we're going to work it out schedule-wise, since everybody has something else to do, and nobody's interested in dis-

rupting anyone else's schedule. But we just figured if it'll work itself out, so we're just doing it one record and tour at a time.

3 What size venues will Chickenfoot play in August?

If we have a choice of arenas or multiples in the theater, we'll take the theater. It seems like an important thing to do, otherwise we look like your typical supergroup, where famous people get together and play the biggest venues and then get out of town, and we don't like that approach. So since no one's really in it for the money, we don't have to sort of do that smash-and-grab mentality.

4 To avoid scalping, tickets weren't made available to secondary ticketing agents. How has that worked out for fans?

We tried to get the tickets that were available to the fans as quickly as possible. But the response was overwhelming; all these shows sold out within minutes. I think that the most motivated people bought the tickets, and I haven't heard of any negative stories about that.

5 What is it like to write and record with a band after working as a solo artist for so long?

It certainly is liberating to have so much talent to take advantage of. On a purely musical level, I can write a vague sketch and the bass player and the drummer will fill it up with amazing stuff. And I can count on Mike and Chad to just go way over the top or think really deep into a groove... Knowing Sam and how deep his musicianship is, I would say, "Well, I'm just going to write it and see what happens, because I know he's going to react to this," and sure enough, he would respond immediately.

6 Heger has said that you're tired of being a solo artist. Is that true?

We had to show up to something, and I said, "You know what? I just want everyone to know I'm really embracing the idea of being the sort of mystery guitar player, the guy who shows up late, doesn't do the interviews." Because I realized, "Wow, I don't carry all that responsibility anymore, and I'm going to take advantage of it." So I guess it's not that I'm tired of being a solo artist. I guess it's just that it's so much fun to have three crazy individuals to pick up all the slack. And so like today, I can hang out in my hotel room or bum around the city because I'm not the primary focus of the band. ...



ALBUMS

COUNTRY

NANCI GRIFFITH The Loving Kind

Producers: Pat McHenry;
Thom Jolt

Release Date: June 9
In the liner notes to Nanci Griffith's 19th album, she concedes that she had "lost something in her heart for writing songs." She added that it was fellow Texan and "larger than life hero" Dee Moeller who motivated her to "kick-start my writer's pen" for a new batch of country-infused, folk-story songs she's renowned for. Griffith not only gives thanks to Moeller by covering two of her honky-tonk songs—the cooking "Party Girl" and the classic country lament "Tequila After Midnight"—but also delivers nine top-shelf originals, including many that express poignant political sentiments. While she weighs in on two Texan prizes (thumbs up for LBJ on the social-conscious "Cotton," thumbs down for George W. on the broken, torn "Still Life"), Griffith's strongest lyrics buoy in two compelling takes the death penalty protest "Not Innocent Enough" and the heartfelt songs of pioneering in-

terracial couple Mildred and Richard Loving on the title track—**DO**

RED

Vanessa Williams

The Real Thing

Producers: various
Concord

Release Date: June 2
An unbendingly sensitive set of romantic ballads (some familiar, some fresh), Vanessa Williams' latest release functions as a kind of corrective against her tough-cookie character on TV's "Joy Betty." This breathy-voiced babe wouldn't harm a fly, let alone an ungainly office mate. Williams and her collaborators (among them Kenneth "Babyface" Edmonds and "Save the Best for Last" producer Keith Thomas) occasionally overdose on the kind of late-'80s soft-pop cheese that can take the feeling from even the finest vocal performance. Most of "The Real Thing" (which includes versions of Bill Withers' "Hello Love Before" and Stevie Wonder's title track, operates at an appealing low burn, with tasty Latin-pop accents throughout. But several cuts—such as "Loving You," a jazzy new Babyface original—show-

case Williams' Broadway bona fides.—**HW**

JAZZ

Freddie Hubbard

Without a Song: Live in Europe 1969

Producers: Sonny Lester,
Michael Cucusca

Blue Note

Release Date: June 2
In May at the all-star Freddie Hubbard Memorial Concert at New York's Cathedral Church of St. John the Divine commemorating the trumpeter, the overriding sentiment was that while Hubbard will be missed, he lives on in his recordings. That massive oeuvre is valuably augmented by the previously unreleased "Without a Song: Live in Europe 1969," an exhilarating document of Hubbard playing at his career zenith. Resurrected last year from the Blue Note vaults to Hubbard's satisfaction, the album features him fronting an on-fire hard-bop quartet that included pianist Roland Hanna, bassist Ron Carter and drummer Louis Hayes. Hubbard soared with swinging soft tones, flurries of flaming tongues and excited bursts of glee on a hard-driving take on "A Night in Tunisia," and he blows sublime grace notes on two ballads, including "Body and Soul." Tasty CD surprise the avant-garde, shape-shifting "Space Track"—**DO**



AMERICAN

Ryan Bingham & The Dead Horses

Roadhouse Sun

Producers: Marc Ford
Lost Highway

Release Date: June 2
Texas singer/songwriter Ryan Bingham made a splash with his 2007 debut, "Hellcats," and here he reteams with producer Marc Ford (ex-Black Crowes), who also lends his considerable guitar talents to the project. As with its predecessor, there are some rousing Crowes-like moments, notably on the pulsing, explosive "Change Is"; with its scorching slide guitars and Bingham's tequila-and-cigarettes-strewn vocals, it just might be the year's best Southern rock rave-up. There's also critical catnip by way of a Byrds/Springsteen jangler whose title name-checks a certain icon ("Dylan's Hard Rain," a cynical look at the state of the union), and distinctive echoes of that same legend crop up in "Roadhouse Blues," whose tack piano and barrelhouse rhythm locates it directly in "Highway 61 Revisited" territory, right down to the singer's uncannily familiar raspy sneer. Lofly comparisons, sure. But Bingham's not a "new" anything. He's his own man, and a singular talent at that.—**PH**

IGGY POP

Preliminaires

Producers: Hal Cragin
Astralwerks

Release Date: June 2

Iggy Pop is back—not with a vengeance, but with an album of introspective, jazz-tinged, Leonard Cohen-esque standards and originals. Surprising? Sure. But the album succeeds because Pop bounces from tack to track with the same swagger (albeit more muted this time out) that made him a punk icon. He simply refuses to acknowledge the shift in genre, instead diving head-on into this new sonic sea. From the upscale, hotel lounge-meets-faux-bossa nova vibe that Pop sings over the timeless classic "Les Feuilles Mortes" (in French, of course) to the Louis Armstrong-meets-Tom Waits strut of "King of the Dogs," each track is an aural journey all its own. And on cuts like "I Wanna Go to the Beach" and "Spanish Coast," Pop's understated delivery drives even the most skeptical of listeners in, bathing his husky voice in beds of stark piano and tremolo-washed guitars.—**JR**



ROCK

EMERY

In Shallow Seas We Sail

Producers: Matt Carter, Aaron Sprinkle
Tooth & Nail

Release Date: June 2

The self-assured alt-scream that rips across Emery's "... In Shallow Seas We Sail" never wallows in its own earnestness, which can be a deadly pitfall for well-meaning rockers. But "Sail" is definitely one repudiated cruise. The band still gives itself over completely as it navigates softer pop shores, then dashes itself against brutal rock on "Inside Our Skin,"

"The Poor and the Prevalent" and the plucky, jagged "Churches and Serial Killers." Toby Mortimer and Devin Shelton's vocals functionally duel with a spiraling onslaught of lead and rhythm guitars that hits you from all sides on "Cult-throat Collapse." The two-part jubilant memorial "Dear Death" parrots the spirit of My Chemical Romance's "History." The introduction finishes with a Spanish verse and a string-filled surfer, then falls into a frenzied burst of energy where the singers long to kick off their shoes "and dance with the ghost of you"—**CLT**



TITO PUELTE

Dance Mania

Producers: Jerry Rapaport
(Legacy edition)
RCA/Legacy

Release Date: May 26

"Dance Mania" contains in one handsome, richly annotated two-disc package two of the most enjoyable and influential albums ever made: "Dance Mania" (1957) and its 1960 sequel, "Dance Mania Vol. 2," as well as copious and valuable outtakes. Latin music was the great crossover music of the '50s, the sound behind nationwide dance crazes like the cha-cha and the mambo. Tito Puente, a New Yorker of Puerto Rican heritage, was the biggest crossover star of all, as familiar and welcome at Jewish hotels in the Catskills and Italian weddings in Brooklyn as he was at Manhattan dancehalls like the Palladium, where civilians and celebrities danced until dawn. Puente, a brilliant composer/arranger/percussionist who led his orchestra while playing the timbales, appealed not by watering down his sound, but by keeping it undiluted. Like James Brown, he never yielded and never wavered. The rhythms were complex but clearly expressed, the pace furious, the discipline relentless, the horn lines endlessly creative and klieg-light bright. This is the foundation upon which all subsequent Latin dance and Latin jazz music stands. This is music half a century old that sounds as fresh and unstoppable as the moment it was made.—**WR**



THE BLACK EYED PEAS

The E.N.D.

Producers: various
Interscope

Release Date: June 9

In an era of economic instability, it's nice to know the Black Eyed Peas still believe in truth in advertising: The acronym that forms the title of their latest stands for "The Energy Never Dies," and they more than make good on that promise, blasting through 15 high-powered rave-rap jams that rarely let for melodic hooks or rhythmic trudge. The Los Angeles quartet's most black-influenced outing yet, "The E.N.D." is best when group mastermind WILLIAM shares behind-the-board duties with David Guetta, the French disco-house producer whose "When Love Takes Over" is giving the Peas' "Boom Boom Boom" a serious run for song-of-the-summer status. In "Rock That Body" they "get a little crazy, get a little stupid" (as WILLIAM puts it), while "I Gotta Feeling" throbs as triumphantly as a BEP version of "Don't Stop Believin'."—**NW**

THE BILLBOARD REFLECTIONS SINGLES

HIP-HOP

TANYA MORGAN

Brooklynati

Producers: Van Pee, Brick Beatz, Acon
Independent Media Records
Release Date: May 12

"This ain't no huster rap," asserts Van Pee on the song "We're Fly," from Tanya Morgan's excellent sophomore effort, *"Brooklynati."* Despite all indications—a loose album concept mashing Brooklyn with Cincinnati, complete with a park named after the posthumously beloved producer J. Dilla—he's right. On the album, rappers Van Pee, Don Will and Ilyas reimagines old-school hip-hop at its purest, and those who miss the days when party rap was for grownups and its forefathers (De La Soul, A Tribe Called Quest) came in three's would be wise to hear it. Over crisp, thoughtful beats by its in-house production team, Tanya Morgan displays lyrical agility and honors the past in earnest ways, as on the boastful "So Damn Down," the sentimental "Plan B" and the cheeky, as on the Pharcyde- and Onyx-mocking, rough-and-tumble track "Hardcore Gentlemen." The effect is never derivative, nor is it catered to the commercial hip-hop landscape, but it's always memorable.—*HR*

WORLD

VIEWUX FARKA TOURE

Fondo

Producers: Viewux Farka
Tours, Yousi Fine
Six Degrees
Release Date: May 26

Viewux Farka Touré made his debut in 2006 (a U.S. release came out in 2007) with a strong self-titled project. Though much is made of the fact that he's the son of the iconic Malian guitarist Ali Farka Touré, "Fondo" indicates that he's also a rising star in his own right. Every track blends, to one degree or another, contemporary styles and instruments with rhythms, tunings and lyrical sensibilities typical of Malian tradition. "Daraby Magni" pulls together a dub reggae feel and Touré's distinctive West African guitar sound. "Chéne Lé" rocks Américain, but with a hypnotic rhythmic circularity that's African at heart. Also note the superb duet "Paradise," an inspiring collaboration between Touré and the kora master Toumani Diabate.—*PJV*

CLASSICAL

KRONOS QUARTET

Friedrich

Producers: Kronos Quartet
Nonesuch
Release Date: May 19

For more than 35 years, San Francisco's renowned string ensemble the Kronos Quartet has literally traveled the world through its recordings, interpreting compositions

from a wildly diverse range of locations. On *"Friedrich,"* the group pays homage to the low-lying areas around the waterways of the Middle East and Central Asia where human civilization began. Musically the album champions the rich sonic tapestries the Eurasian world has bestowed upon us ever since. The group tackles Palestrina's experimental hip-hop, Indian raga-drum, black Iranian kalbaks, Lebanese-based Christian hymns, Turkish waltzes from the late 1900s and lush Arabian tango music with a bevy of guest musicians from the various regions represented.—*RH*

R&B

THE DREAM

Walkin' on the Moon (4:15)

Producers: L.O.S. Da Mezzro, Kanye West
Writers: T. Nook, K. West
Publisher: not listed

Radio Killa/Da' Jam
The third single from the Dream's critically acclaimed album *"Love vs. Money"* finds the R&B artist tipping his hat to Michael Jackson, in a futuristic way. Kicking into a techno beat, the Dream crafts a melodic pop tune that manages to fit nicely into the current uptempo R&B trend, while creating some new sonic of its own. With H-2-mi-ated "woo-hoo's," a clever, flirtatious rap interlude from Kanye West, and romantic lyrics throughout, this could be the summer anthem for young lovers everywhere.—*CW*

GIARA

A la Surgeon (4:27)

Producers: Tricky Stewart
Writers: T. Stewart, T. Nash
Publishers: various

Jive/LaFace
Cara follows up her top 10 R&B single "Never Ever" with another midtempo shuffler, one that's a bit more aggressive lyrically and musically than the previous song from her "Fantasy Ride" album, "Surgeon" finds the young singer opening under the guise of a sexual braggart on a song that sounds like it may have been modeled after the late Aaliyah's more ambitious album tracks. Tricky Stewart creates a tense produc-

tion template for the singer to explore a darker, sexier side than listeners may be used to hearing from her. Plodding synth-lines, an unusual bassline and a slow-and-rhythm-add up to one of Cara's most interesting singles to date.—*CW*

HIP-HOP

REFLECTION

ETERNAL

Back Again (3:27)

Producers: H-Tek

Writer: T. Kwei Green
Publisher: Windwest Blacksmith Records
DJ H-Tek and Talib Kweli—one of the most dynamic MC/producers duo of the late '90s—make a triumphant return after nearly a decade-long hiatus. Following up on the funky, Bootsy Collins-assisted "Internet Connection," the duo is "Back Again" with the leader that's setting the urban biosphere ablaze. As H-Tek cooks up a beat for the ages brewed from drum grooves that sound like they were ripped from "Black Juba" era King Sunny Ade, Kweli assures skeptical listeners that it's cool to live rap again by delivering some of his hottest rhymes since the Rawlins days. Cara's Black Star reunion with his other partner in rhyme, Mos Def, be not too far down the pile?—*RH*

ROCK

HALESTORM

I Get Off (3:03)

Producers: Howard Benson
Writers: various

JORDIN SPARKS

Battlefield (4:01)

Producers: Ryan Tedder

Writers: various

Publishers: various

19/ave/ALG

After scoring four top 20 hits from her debut album and proving her radio appeal beyond the "American Idol" franchise, Jordin Sparks returns with the first single and title track to her sophomore album, due July 21. The listless pop's newest go-to writer/producer Ryan Tedder ("Bleeding Love," "Halo"), Sparks makes her voice the perfect companion to his majestic pop productions. Big, crashing percussion; wall-of-sound layered vocals; and Sparks' cutting power pipes blast the song into the radio stratosphere. With lyrics aimed at motivating lovers to fight to the end for what they've got, it's clear from the first listen that Sparks is armed for victory at the top of the charts.—*CW*

DAVID GUETTA FEATURING KELLY ROWLAND

When Love Takes Over (3:09)

Producers: David Guetta, Frédéric Peller
Writers: K. Rowland, M. Nervo

O. Nervo

Publishers: various

Gum/Asht/marks

The internationally adored DJ David Guetta scored big with his 2008 hit "Love Is Gone," and all the production ingredients are in place to display Kelly Rowland's most iconic vocal yet on "When Love Takes Over." The simple piano melody builds with an ethereal synth shimmer, adding to Guetta's roster of global dance love anthems. Guetta and Rowland have more in common than their current smash—they're the perfect pair because their biggest hits were also collaborations; in this case, Rowland's "Dilemma" with Nelly. "When Love Takes Over" follows Guetta's No. 1 dance hits "Love Is Gone" and "The World Is Mine" making "When Love Takes Over" his hit trick to the top. The single is his second to climb the pop charts, and Guetta is tapping even more collaborations featuring Kid Cudi, Estelle and William on his "Ona Love" album due in late summer.—*HM*

Publishers: various

Atlantic

Halestorm's first single, "I Get Off," is the title song from its debut album *Lead Singer*. Lizzy Hale's sex appeal strikes from the very beginning of the track, with her teasing, instigating vocal of varied guitar effects mysteriously bounce about and pair well with the catchy melody with production by rock producer Howard Ben-

son (Daughtry, My Chemical Romance). The anthemic instrumental break with blazing guitar and raucous drums carry the momentum to the end with Hale's final "I get off!"—*HM*

FOR THE RECORD

A review of the new *Linkin Park* single in the June 13 issue should have stated that the song's title is "New Division."—*HR*



RECENT RELEASES

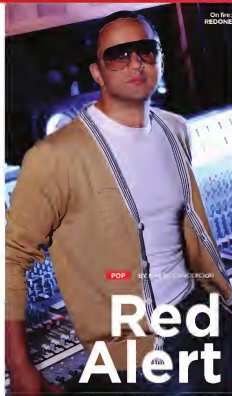
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All albums commercially available in the United States are eligible. Send review copies to: Wayne Robins at Billboard, 770 Broadway, Seventh Floor, New York, NY 10013 or to the writers in the appropriate bureau.



On fire:
RedOne

Producer RedOne Scores Three Top 10 Hits On The Hot 100

The end of a label deal can be discouraging for all parties involved. But for producer RedOne, who teamed with Lady GaGa just months after she was released from Def Jam a few years ago, it was a blessing in disguise.

The Interscope pop singer has two tracks in the top 10 on the Billboard Hot 100—"Poker Face" (No. 3) and "LoveGame" (No. 10)—thanks to the Moroccan-born, Swedish-raised mixmaster. Another of the singer's RedOne-produced songs, her first single "Just Dance," was a No. 1 hit and is No. 22 on the Hot 100 after 43 weeks.

"I met GaGa right after she was dropped by Island Def Jam chairman Antonio 'L.A.' Reid," RedOne—born Nadir Khayat—says. "We were managed by the same managers. They told me she was unsigned with no deal, but that she was unbelievable and I would love her. The first song we did was a track called 'Boys, Boys, Boys.' Ever since then, we've been making magic together."

Lady GaGa isn't the only person spinning the top of the Hot 100 thanks to RedOne. Sean Kingston's latest single, "Fire Burning," is No. 1 on the chart. "Sean's A&R at Epic called me one day and said he wanted me to come up with something people could dance to," RedOne recalls about the track's genesis. "So my writer Bilal and I went

in the studio and in one day came up with the song. The label loved it and radio loved it. It was amazing."

Now RedOne is ready to help others begin the top 10 march, including Lady GaGa's DJ Space Cowboy, who's releasing his debut this year through Interscope. "We have at least seven potential singles on the album," RedOne says. "He's a true star and just a fun character." Cowboy's first single, "Falling Down," was recently serviced to radio overviews.

RedOne has since collaborated on projects for other artists. His work schedule includes Usher's upcoming album, "Monster"; Bad Boy artist Cassie (RedOne produced her latest single, "Let's Get Crazy" featuring Akon); and Michael Jackson—although RedOne wouldn't reveal any details about that long-awaited album.

Tokio Hotel, Backstreet Boys and newcomer Ke\$ha, who's featured on Lil Jon's upcoming summer single, are also on the producer's schedule. Additionally, the producer recently teamed with movie producer Jerry Bruckheimer to make a song featured in the film "G-Force," which will be released in July.

"This is all incredible," RedOne says of his mounting accomplishments. "At the same time, I've got so much going on that while I'm trying to enjoy it, I know I don't have so much more work to do. Even though I'm still trying to take it all in and understand it, I can still feel how good it is." ***

The write
house:
Nanci
Griffith

MAKING A DIFFERENCE

Before recording her first album of all-new material since 2005, Nanci Griffith suffered a serious case of writer's block. "The direction the country was going in broke my heart," the Grammy Award-winning folk/country singer/songwriter recalls. "I didn't want to write."

Reading various newspapers while following the presidential campaign, Griffith reconnected with her muse. After the election, "the dust burst and everything came out."

Her creative quarter resulted in the June 9 Rounder release "The Loving Kind." With nine Griffith co-written songs and four covers, the album finds the singer returning to her social-commentator roots while also exploring matters of the heart.

The album gets off to a powerful start with the title track. It's the true story of Mildred and Richard Lewis, an interracial marriage landed the couple in jail in 1956. Their case, *Loving v. Virginia*, eventually led to a landmark Supreme Court 1967 decision declaring marriage a basic civil right. After reading Mildred's obituary, Griffith cried "Before writing the song in 10 minutes. It amazed me that there was so little feature about possibly one of the most important cases in this country."

Equally arresting is another headspinning song, "Not Innocent Enough." It focuses on Tennessee inmate Philip Workman, who was executed despite new evidence proving his innocence. Leaving the album's serious tones, Griffith covers songs by her "song-writing hero" Doc Messier and Edwin Hayes. She shifts into uplifting mode on "Across America"—probably the most emotional song I've ever written."

Rounder GM Share Sales is mounting an aggressive multimedia marketing campaign. Highlights include a GMA performance at the Grammy Museum (June 8), an appearance on *Tavis Smiley's PBS show* (June 9), retail (Borders, Barnes & Noble), an Amazon pre-order promotion featuring an exclusive live performance video of "The Loving Kind" and an iTunes bonus track, "Love Is Love." On the horizon are a Fox TV and online media feature bowing the week of June 15 and the first leg of a national tour that begins June 26 in Atlanta.

Nothing has hasn't "this much chatter about a record of mine in 20 years," Griffith hopes her 18th album will simply make a "difference in people's lives and hearts. That's the most important thing." —Gail Mitchell

CAUSE AND EFFECT

Rarely have good music and good cause been as intricately intertwined as they are on Press Play's "Life Is Beautiful." All proceeds are being donated to the Dream Center, a nonprofit organization with 273 inner-city outreach programs ending the homeless, addicts, gang members, human trafficking victims and others in need. There are 180 Dream Centers worldwide.

Released May 19, "Life Is Beautiful" debuted at No. 45 on Billboard's Top Christian Albums chart and No. 2 on the Billboard 200. The 13-track CD has sold 15,000 copies, according to Nielsen SoundScan.

Press Play members Prigga Adkins, Dave Hensley, Tate Huff, Tyler Ray Logan, Anthony Rick and Brian Mondragon volunteer at the Los Angeles Dream Center, founded by Matthew Barnett. The center houses more than 700 people and serves hot meals 24 hours a day.

Consumers have more to love to the cause. "It's more than just buying a CD. It's more like, 'Buy a CD, save a life,'" Adkins says of "Life Is Beautiful," which includes guest appearances by Dariona Zschech, IROCC and Tyler Williams. "With that [idea] attached to it, people are more inclined to want to get it."

Press Play has been performing regularly at the L.A. and New York Dream Centers, building a loyal following. After several indie releases, "Life Is Beau-

tiful" is the group's first national release on Dream Records with distribution through Universal Christian Music Group/Fortune Distribution.

"We've had 12 years of building a great fan base," says Hensley. Press Play's founder, lead vocalist and principal songwriter, "We have tens of thousands of people who come to see us every year in L.A. It's really become a phenomenon. Universal saw us on YouTube and then checked us out live. They saw that we are really doing something to help change a community here."

Press Play promoted "Life" by attending the Gospel Music Assn.'s annual April convention in Nashville. In-store appearances at Best Buy and a June 8 performance on NBC's "Today" have added to the publicity.

"We're proud to be working with Dream Records

and Press Play. What they do to help the inner city and the surrounding community of L.A. is amazing," says Universal Music Christian Group director of sales Jay Schickel. "Our faith-based retail partners appreciate and respect this element of Press Play. Retail has certainly come to the table with its support concerning physical press campaigns and online promotions. It's truly a great story."

Adkins, the daughter of comedian Sinbad, says supporting an organization like the Dream Center through music is gratifying. "We go to see people's lives being affected by people supporting us and buying this album," she says. "There's no greater fulfillment than to look into a child's face and know you had some role in changing his life. We're all very humbled that God chose us for this."

—Deborah Chase Price



Musical
all-stars:
PRESS PLAY

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WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	LAST WEEK
1	DAVE MATTHEWS BAND	Big Whiskey And The Groove-Gym King	1	1		1	PRINCE & THE NEW POWER GENERATION	Love And Patient Motion	1	1	
2	EMINEM	Relapse	1	1		2	LIONEL RICHIE	Just Go	2	2	
3	311	Upfitter	1	3		3	ALAN JACKSON	Good Time	3	3	
4	CHICKENFOOT	Chickenfoot	1	4		4	HOLLYWOOD UNDISCOVERED	Swan Song	4	4	
5	GREEN DAY	21st Century Breakdown	1	5		5	KATY PERRY	One Of The Boys	5	5	
6	SOUNDTRACK	Hannah Montana: The Movie	1	6		6	HILLSONG UNITED	United - A Cross-The-Earth, Near-Open The Walls	6	6	
7	TAKING BACK SUNDAY	New Again	1	7		7	PAOLO NUTINI	Sunny Side Up	7	7	
8	LADY GAGA	The Fame	1	8		8	SOJA	Wart	8	8	
9	KENNY CHESNEY	Overrated Hits II	1	9		9	PHOENIX	Wolfgang Amadeus Phoenix	9	9	
10	TAYLOR SWIFT	Fearless	1	10		10	GEORGE STRAIT	Travis	10	10	
11	RANDI	Let The Donkeys Fall	1	11		11	CIARA	Fancy	11	11	
12	THE KINGS OF LEON	Only By The Night	1	12		12	THE DREAM	Love & Money	12	12	
13	RASCAL FLATTS	Secret, Profane & Subgenius	1	13		13	DAVID COOK	David Cook	13	13	
14	NICKELBACK	Twilight	1	14		14	THE SOUNDS	Crossing The Rubicon	14	14	
15	ZAC BROWN BAND	The Foundation	1	15		15	RYAN BINGHAM & THE DEAD HORSES	Reckless Sun	15	15	
16	WISIN & YANDEL	La Revolución	1	16		16	DIANA KRALL	Quiet Nights	16	16	
17	MITCHELL MUNOZ	Mitchell Munoz	1	17		17	SOULJA BOY TELLEME	ScandalouslyTelleme	17	17	
18	VARIOUS ARTISTS	HOW 2	1	18		18	BILLY CURRINGTON	Little Bit Of Everything	18	18	
19	JASON ALDEAN	Wide Open	1	19		19	UT	No Love On The Horizon	19	19	
20	SUNWEDOWN	The Sound Of Madness	1	20		20	TL	Paper Trail	20	20	
21	BEYONCÉ	I Am...Sasha Fierce	1	21		21	COLDFPLAY	Viva La Vida or Death And All His Friends	21	21	
22	MARILYN MANROW	The High End Of Low	1	22		22	SEETHER	Finding Beauty In Negative Spaces	22	22	
23	KENI HILSON	In A Perfect World...	1	23		23	JADAKISS	The Last Kiss	23	23	
24	DANE COOK	(Untitled) (Unlabeled)	1	24		24	THE LONELY ISLAND	Intrepid	24	24	
25	KEITH URBAN	Delivering Grace	1	25		25	KANYE WEST	808s & Heartbeats	25	25	
26	MONTGOMERY GENTRY	For Our Heroes	1	26		26	FLORIDA	ROOTS (House Of O'Connell/The Straggle)	26	26	
27	PINK	Pureness	1	27		27	MAX KARNIANY	City Of Black & White	27	27	
28	METHOD MAN & REDMAN	Blackout 2	1	28		28	KID ROCK	Rock & Roll Jesus	28	28	
29	LADY ANTEBELLUM	Lady Antebellum	1	29		29	TORI AMOS	Absolutely Stripped To Sin	29	29	
30	GARIB RUCIER	Learn To Live	1	30		30	KATE VOGUE	A Fine Mess	30	30	
31	CHRISTY MICHELE	Epiphany	1	31		31	KELLIE PICKLER	Kellie Pickler	31	31	
32	THEORY OF A DEADMAN	Scars & Sonnets	1	32		32	LIL WAYNE	This Career II	32	32	
33	RAY CHARLIS	Gemut: The Ultimate Ray Charles Collection	1	33		33	ADELE	19	33	33	
34	TAYLOR SWIFT	Taylor Swift	1	34		34	IRON AND WINE	Around The Well	34	34	
35	SUGARLAND	Leve On The Inside	1	35		35	KEVIN COLE	A Different Me	35	35	
36	JASON MURAZ	We Sing We Dance We Sting Things	1	36		36	RASCAL FLATTS	Greatest Hits Volume 1	36	36	
37	GRIZZLY BEAR	Vegetation	1	37		37	DIANE BIRCH	Stile	37	37	
38	TRICK RICKS	Deeper Than Rap	1	38		38	YUGIF	Reckless	38	38	
39	BUSTA RHYMES	Back On My B.S.	1	39		39	VARIOUS ARTISTS	Just Dance	39	39	
40	JAMIE FOXX	Inuition	1	40		40	YANESSA WILLIAMS	The Real Thing	40	40	
41	ELLS	Handful Licks: 21 Songs Of Devotion	1	41		41	SILVERLIN PICKUPS	Swain	41	41	
42	BOB DYLAN	Together Through Life	1	42		42	SEAL	Seal	42	42	
43	WELLY GLANVILLE	All I Ever Wanted	1	43		43	PRINCE & THE NEW POWER GENERATION	Love And Patient Motion	43	43	
44	JAMIE JOHNSON	That Lonesome Song	1	44		44	J DILLA	Just Go	44	44	
45	CARRIE UNDERWOOD	Carolina	1	45		45	DAUGHTY	Daughty	45	45	
46	ERIC CLAPTON AND STEVE WINWOOD	Live From Madison Square Garden	1	46		46	THE ALLAMERICAN REACTS	When The World Comes Down	46	46	
47	THE FRAY	The Fray	1	47		47	ASHER ROYN	Asleep In The Great Aisle	47	47	
48	SHREY	...In Shadow Says We Did It	1	48		48	ANTHONY HAMILTON	The Point Of It All	48	48	



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1	PRINCE & THE NEW POWER GENERATION	Love And Patient Motion	1	1		1	PRINCE & THE NEW POWER GENERATION	Love And Patient Motion	1	1	
2	LIONEL RICHIE	Just Go	2	2		2	LIONEL RICHIE	Just Go	2	2	
3	ALAN JACKSON	Good Time	3	3		3	ALAN JACKSON	Good Time	3	3	
4	HOLLYWOOD UNDISCOVERED	Swan Song	4	4		4	HOLLYWOOD UNDISCOVERED	Swan Song	4	4	
5	KATY PERRY	One Of The Boys	5	5		5	KATY PERRY	One Of The Boys	5	5	
6	HILLSONG UNITED	United - A Cross-The-Earth, Near-Open The Walls	6	6		6	HILLSONG UNITED	United - A Cross-The-Earth, Near-Open The Walls	6	6	
7	PAOLO NUTINI	Sunny Side Up	7	7		7	PAOLO NUTINI	Sunny Side Up	7	7	
8	SOJA	Wart	8	8		8	SOJA	Wart	8	8	
9	PHOENIX	Wolfgang Amadeus Phoenix	9	9		9	PHOENIX	Wolfgang Amadeus Phoenix	9	9	
10	GEORGE STRAIT	Travis	10	10		10	GEORGE STRAIT	Travis	10	10	
11	CIARA	Fancy	11	11		11	CIARA	Fancy	11	11	
12	THE DREAM	Love & Money	12	12		12	THE DREAM	Love & Money	12	12	
13	DAVID COOK	David Cook	13	13		13	DAVID COOK	David Cook	13	13	
14	THE SOUNDS	Crossing The Rubicon	14	14		14	THE SOUNDS	Crossing The Rubicon	14	14	
15	RYAN BINGHAM & THE DEAD HORSES	Reckless Sun	15	15		15	RYAN BINGHAM & THE DEAD HORSES	Reckless Sun	15	15	
16	DIANA KRALL	Quiet Nights	16	16		16	DIANA KRALL	Quiet Nights	16	16	
17	SOULJA BOY TELLEME	ScandalouslyTelleme	17	17		17	SOULJA BOY TELLEME	ScandalouslyTelleme	17	17	
18	BILLY CURRINGTON	Little Bit Of Everything	18	18		18	BILLY CURRINGTON	Little Bit Of Everything	18	18	
19	UT	No Love On The Horizon	19	19		19	UT	No Love On The Horizon	19	19	
20	TL	Paper Trail	20	20		20	TL	Paper Trail	20	20	
21	COLDPLAY	Viva La Vida or Death And All His Friends	21	21		21	COLDPLAY	Viva La Vida or Death And All His Friends	21	21	
22	SEETHER	Finding Beauty In Negative Spaces	22	22		22	SEETHER	Finding Beauty In Negative Spaces	22	22	
23	JADAKISS	The Last Kiss	23	23		23	JADAKISS	The Last Kiss	23	23	
24	THE LONELY ISLAND	Intrepid	24	24		24	THE LONELY ISLAND	Intrepid	24	24	
25	KANYE WEST	808s & Heartbeats	25	25		25	KANYE WEST	808s & Heartbeats	25	25	
26	FLORIDA	ROOTS (House Of O'Connell/The Straggle)	26	26		26	FLORIDA	ROOTS (House Of O'Connell/The Straggle)	26	26	
27	MAT KEARNEY	City Of Bricks & Stone	27	27		27	MAT KEARNEY	City Of Bricks & Stone	27	27	
28	ROCK N ROLL JARVIS	Rock N Roll Jarvis	28	28		28	ROCK N ROLL JARVIS	Rock N Roll Jarvis	28	28	
29	TOM ARNO	Abnormally Attracted To Sin	29	29		29	TOM ARNO	Abnormally Attracted To Sin	29	29	
30	KATE VOGUELE	A Fine Mess	30	30		30	KATE VOGUELE	A Fine Mess	30	30	
31	KELLIE PICKLER	Kellie Pickler	31	31		31	KELLIE PICKLER	Kellie Pickler	31	31	
32	LIL WAYNE	The Carter III	32	32		32	LIL WAYNE	The Carter III	32	32	
33	ADAMS	Around The Wall	33	33		33	ADAMS	Around The Wall	33	33	
34	KEYSHIA COLE	A Different Me	34	34		34	KEYSHIA COLE	A Different Me	34	34	
35	RASCAL FLATTS	Greatest Hits Volume 1	35	35		35	RASCAL FLATTS	Greatest Hits Volume 1	35	35	
36	DIANE BIRCH	Stille Bel	36	36		36	DIANE BIRCH	Stille Bel	36	36	
37	YUSUF	Reedinger	37	37		37	YUSUF	Reedinger	37	37	
38	VARIOUS ARTISTS	JimDime	38	38		38	VARIOUS ARTISTS	JimDime	38	38	
39	CAMRON	Come Fly	39	39		39	CAMRON	Come Fly	39	39	
40	YANESSA WILLIAMS	The Real Thing	40	40		40	YANESSA WILLIAMS	The Real Thing	40	40	
41	SILVERJUN PICKUPS	Sin	41	41		41	SILVERJUN PICKUPS	Sin	41	41	
42	SEAL	Seal	42	42		42	SEAL	Seal	42	42	
43	NICKIE BATES	Some Mad Hops	43	43		43	NICKIE BATES	Some Mad Hops	43	43	
44	GRAMA	Gangsta's Grit: The Album Vol. 2	44	44		44	GRAMA	Gangsta's Grit: The Album Vol. 2	44	44	
45	J DILLA	Jay Day	45	45		45	J DILLA	Jay Day	45	45	
46	DAUGHTY	Daughty	46	46		46	DAUGHTY	Daughty	46	46	
47	THE ALL-AMERICAN REJECTS	When The World Comes Down	47	47		47	THE ALL-AMERICAN REJECTS	When The World Comes Down	47	47	
48	ADRIAN ROY	Atop In The Great Air	48	48		48	ADRIAN ROY	Atop In The Great Air	48	48	
49	ANTHONY HAMILTON	The Polar Di In A Polar	49	49		49	ANTHONY HAMILTON	The Polar Di In A Polar	49	49	

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	LAST WEEK	TITLE
101	MARY MARY	THE SOUND	1	101		The Sound
102	NEIL YOUNG	Neil Young Archives Vol. 1 (1989-1970)	1	102		Neil Young Archives Vol. 1 (1989-1970)
103	BRITNEY SPEARS	CIRCUS	1	103		Circus
104	CHERRY PILL & NASH	CHERRY PILL & NASH	1	104		Cherry Pill & Nash
105	AKON	Freedom	1	105		Freedom
106	YEAR YEAR YEARS	It's A Bit	1	106		It's A Bit
107	CAGE THE ELEPHANT	Cage The Elephant	1	107		Cage The Elephant
108	CHARLIE WILSON	Uncle Charlie	1	108		Uncle Charlie
109	VARIOUS ARTISTS	Playing For Change: Songs Around The World	1	109		Playing For Change: Songs Around The World
110	OSTURDE	Indestructible	1	110		Indestructible
111	METALLICA	Death Magnetic	1	111		Death Magnetic
112	WINDUP ARTISTS	WOW Hits 2000: 30 Of The Year's Top Christian Artists And Hits	1	112		WOW Hits 2000: 30 Of The Year's Top Christian Artists And Hits
113	BUCCI MAZZA	Murder Was The Case	1	113		Murder Was The Case
114	YANNI	Oscar Spectacular	1	114		Oscar Spectacular
115	BEN HARPER AND RELENTLESS	White Lies For Dark Times	1	115		White Lies For Dark Times
116	STEVE MARTIN	The Over: New Songs For The Film Shogun	1	116		The Over: New Songs For The Film Shogun
117	DIKERS BENTLEY	Fuel That Fire	1	117		Fuel That Fire
118	THE TINDY TINDY	We Started Nothing	1	118		We Started Nothing
119	DEPECHE MODE	Sounds Of The Universe	1	119		Sounds Of The Universe
120	MANDY MOORE	Amanda Leigh	1	120		Amanda Leigh
121	WRESTLEBECABEANCE	It's All Happening	1	121		It's All Happening
122	THE NEW BROADWAY CAST RECORDING	West Side Story	1	122		West Side Story
123	STEVE EARLE	Tonnes	1	123		Tonnes
124	JEFF BUCKLEY	Grace Around The World	1	124		Grace Around The World
125	CHRIS STOLT	One Shot In The Sun	1	125		One Shot In The Sun
126	BRIAN COUNTRY WILSON	Love	1	126		Love
127	NE-YO	Year Of The Glandemon	1	127		Year Of The Glandemon
128	VARIOUS ARTISTS	Now 25	1	128		Now 25
129	FRANCESCA BATTISTELLI	My Paper Heart	1	129		My Paper Heart
130	SOUNDTRACK	Mamma Mia	1	130		Mamma Mia
131	SAVING ABEL	Saving Abel	1	131		Saving Abel
132	THE KILLERS	Day & Age	1	132		Day & Age
133	CHRISTY NOCKLES	The Airborne Toxic Event	1	133		The Airborne Toxic Event
134	ERIC CHURCH	Life Light Up	1	134		Life Light Up
135	MERCYME	10	1	135		10
136	JAMES MORRISON	Songs For You, Truths For Me	1	136		Songs For You, Truths For Me
137	PAUL WALL	Forever In A Day	1	137		Forever In A Day
138	KIDZ BOP KIDS	Kidz Bop 15	1	138		Kidz Bop 15
139	SOUNDTRACK	Shrek 3	1	139		Shrek 3
140	KENNY CHENEY	Lucky Old Sun	1	140		Lucky Old Sun
141	THE DEVIL WEARS PRADA	With Peers Above And Branches Below	1	141		With Peers Above And Branches Below
142	MUSIO SQUILLO	compadre	1	142		compadre
143	RUBEN STUDDARD	Love Is	1	143		Love Is
144	TENH AVENUE NORTH	Over And Underneath	1	144		Over And Underneath
145	ALL HOPE IS GONE	All Hope Is Gone	1	145		All Hope Is Gone



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151	GORILLA ZOE	Don't Feed De Animals	1	151		Don't Feed De Animals
152	NEWSBOYS	In The Hands Of God	1	152		In The Hands Of God
153	JOHN LEGEND	Evolver	1	153		Evolver
154	FRANK SINATRA	Nothing But The Best	1	154		Nothing But The Best
155	CHRIS TOWNE	He'll Love	1	155		He'll Love
156	3 DOORS DOWN	3 Doors Down	1	156		3 Doors Down
157	LILY ALLEN	It's Not Me, It's You	1	157		It's Not Me, It's You
158	TOBY KEITH	35 Biggest Hits	1	158		35 Biggest Hits
159	RISE AGAINST	Appeal To Reason	1	159		Appeal To Reason
160	RAFAEL BARDO	The Way I See It	1	160		The Way I See It
161	ESPINOZA PAZ	Yo Re Corra, Pasa Le Intendencia	1	161		Yo Re Corra, Pasa Le Intendencia
162	THE SCRIPT	The Script	1	162		The Script
163	INDIA ARIEL	Telescopio: Vol. 2, Love & Politics	1	163		Telescopio: Vol. 2, Love & Politics
164	PARACHUTE	Loosing Sleep	1	164		Loosing Sleep
165	RANDY MOUSER	Anything Goes	1	165		Anything Goes
166	JENNIFER HUDSON	Jennifer Hudson	1	166		Jennifer Hudson
167	SOUNDTRACK	Shogun	1	167		Shogun
168	TITO 'EL BAMBINO'	El Titon	1	168		El Titon
169	THE DECIPHERISTS	The Hazards Of Love	1	169		The Hazards Of Love
170	VARIOUS ARTISTS	Wall Drury Records Presents: Drury Clancy Jam	1	170		Wall Drury Records Presents: Drury Clancy Jam
171	THE VERONICAN	High School Musical 3: Senior Year	1	171		High School Musical 3: Senior Year
172	JARS OF CLAY	The Long Fall Back To Earth	1	172		The Long Fall Back To Earth
173	RED	Innocence & Instinct	1	173		Innocence & Instinct
174	RANDY TRAVIS	I Told You For The Ultimate Mix Of Randy Travis	1	174		I Told You For The Ultimate Mix Of Randy Travis
175	SOUNDTRACK	True Blood: Music From The HBO Original Series	1	175		True Blood: Music From The HBO Original Series
176	HEAVEN & HELL	The Devil You Know	1	176		The Devil You Know
177	ACDC	Back In	1	177		Back In
178	CAROLINA LIAH	Coming To Terms	1	178		Coming To Terms
179	ADAM LAMBERT	Season 9 Favorite Performances	1	179		Season 9 Favorite Performances
180	YOUNG JEEZY	The Recession	1	180		The Recession
181	UKE	UGR 4 Life	1	181		UGR 4 Life
182	TECHNICAL COLLAPSES	Sociology 101	1	182		Sociology 101
183	JONAS BROTHERS	The 3D Concert Experience (Soundtrack)	1	183		The 3D Concert Experience (Soundtrack)
184	IGGY POP	Postcards	1	184		Postcards
185	BLUE OCTOBER	Approaching Normal	1	185		Approaching Normal
186	LEONA LEWIS	Spirit	1	186		Spirit
187	TOW OMAR	Idem	1	187		Idem
188	TIM MCGRAW	Greatest Hits: Limited Edition	1	188		Greatest Hits: Limited Edition
189	DROP DEAD, GORGEHOUS	The Hell N' Hokey	1	189		The Hell N' Hokey
190	ORIGINAL BROADWAY CAST RECORDING	Ragtime	1	190		Ragtime
191	MICHAEL W. SMITH	A New Kachigah	1	191		A New Kachigah
192	EL YOUNG BAND	Jet Black & Jealous	1	192		Jet Black & Jealous
193	THIRD DAY	Revelation	1	193		Revelation
194	DAVID GARRETT	David Garrett	1	194		David Garrett
195	JASON MICHAEL CARROLL	Growing Up Is Getting Old	1	195		Growing Up Is Getting Old
196	ALL THAT REMAINS	Overcome	1	196		Overcome
197	TOBY KEITH	That Don't Make Me A Bad Guy	1	197		That Don't Make Me A Bad Guy



TOP POP CATALOG

WEEK	ARTIST	TITLE
1	JOURNEY	<i>Ultimate Greatest Hits</i>
2	THE MALLS	<i>Capitol The Best Of The Malls</i>
3	CHICKENFOOT	<i>Discontinued</i>
4	CHICKENFOOT	<i>Discontinued</i>
5	CHICKENFOOT	<i>Discontinued</i>
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48	CHICKENFOOT	<i>Discontinued</i>
49	CHICKENFOOT	<i>Discontinued</i>
50	CHICKENFOOT	<i>Discontinued</i>

TOP DIGITAL

WEEK	ARTIST	TITLE
1	ONE METERS BAND	<i>Big Whiskey And The Groove Grupa</i>
2	EMINEM	<i>Relapse</i>
3	CHICKENFOOT	<i>Discontinued</i>
4	CHICKENFOOT	<i>Discontinued</i>
5	CHICKENFOOT	<i>Discontinued</i>
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48	CHICKENFOOT	<i>Discontinued</i>
49	CHICKENFOOT	<i>Discontinued</i>
50	CHICKENFOOT	<i>Discontinued</i>

TOP BLUES ALBUMS

WEEK	ARTIST	TITLE
1	CADILLAC RECORDS	<i>Discontinued</i>
2	ALCOHOL FREE	<i>Discontinued</i>
3	ALCOHOL FREE	<i>Discontinued</i>
4	ALCOHOL FREE	<i>Discontinued</i>
5	ALCOHOL FREE	<i>Discontinued</i>
6	ALCOHOL FREE	<i>Discontinued</i>
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47	ALCOHOL FREE	<i>Discontinued</i>
48	ALCOHOL FREE	<i>Discontinued</i>
49	ALCOHOL FREE	<i>Discontinued</i>
50	ALCOHOL FREE	<i>Discontinued</i>

THE BILLBOARD HOT 100®

WEEK	DATE	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	BOOM BOOM POW	The Black Eyed Peas	1	1
2	8	I KNOW YOU WANT ME (CALLÉ OCHO)	Produb	2	2
3	15	KNOCK YOU DOWN	Ken Henson Featuring Kanye West & Lil Wayne	3	3
4	22	EVERY BODY'S DANCING	David Guetta	4	4
5	29	POKER FACE	Lady Gaga	5	5
6	36	LOVEGAME	Lady Gaga	6	6
7	43	SECOND CHANCE	Shoelace	7	7
8	50	NALÓ	Shoelace	8	8
9	57	FIRE BURNING	Sean Kingston	9	9
10	64	BLAME IT	Jarvis Feat. T-Pain	10	10
11	71	WAP A' NITE	RuPaul	11	11
12	78	WAKING UP IN VEGAS	Foxy P	12	12
13	85	THE CLIMB	Miley Cyrus	13	13
14	92	DON'T TRUST ME	Justin Bieber	14	14
15	99	GOODBYE	Kristine Debarge	15	15
16	106	OUT LAST NIGHT	Kenny Chesney	16	16
17	113	SUGAR	Fla Rie Featuring Wiley	17	17
18	120	RIGHT ROUND	Fla Rie	18	18
19	127	HEATSEEKERS USE YOUR SMOKE	Fla Rie	19	19
20	134	I DO NOT HOOK UP	Kelly Clarkson	20	20
21	141	PLEASE DON'T LEAVE ME	Fla Rie	21	21
22	148	TURN MY SWAG ON	Scuba Boy Tell me	22	22
23	155	IF TODAY WAS YOUR LAST DAY	Nickelback	23	23
24	162	YOU FOUND ME	The Flamingo	24	24
25	169	KISS ME THRU THE PHONE	Soulja Boy feat. Beyoncé	25	25
26	176	LOVE STORY	Taylor Swift	26	26
27	183	MY LIFE WOULD SUCK WITHOUT YOU	Kelly Clarkson	27	27
28	190	GIVES YOU HELL	The All-American Rejects	28	28
29	197	JUST DANCE	Lady Gaga	29	29
30	204	WHATEVER	Zac Brown Band	30	30
31	211	KISS A GIRL	Kelly Clarkson	31	31
32	218	YOU BELONG WITH ME	Taylor Swift	32	32
33	225	MY YOUNGS	Jason Mraz	33	33
34	232	DEAD AND GOING	Fla Rie	34	34
35	239	YVES	Fla Rie	35	35
36	246	CRASHIN' BEST I EVER HAD	Drake	36	36
37	253	IF U SEEK AMY	Rubén Sparks	37	37
38	260	I RUN TO YOU	Lady Antebellum	38	38
39	267	SIDEWAYS	Charlie Berkeley	39	39
40	274	KNOW YOUR ENEMY	Green Day	40	40
41	281	ALL THE ABOVE	Nicki Minaj	41	41
42	288	WE MADE YOU	Envyment	42	42
43	295	NEW DIVIDE	Lemon P	43	43
44	302	BOYFRIEND #2	Fla Rie	44	44
45	309	PEOPLE ARE CRAZY	Chris Brown	45	45
46	316	PUNKY THE WAY IT IS	Drake	46	46
47	323	1, 2, 3, 4	Pha White T's	47	47
48	330	BEST DAYS OF YOUR LIFE	Kelly Pucker	48	48
49	337	EVERY GIRL	Young Money	49	49
50	344	NO SURPRISE	Daughtry	50	50
51	351	NER DIAMONDS	Rosé	51	51
52	358	NALLE BERRY (ONE'S FINE)	Nutcracker	52	52
53	365	ONE IN EVERY CORNER	Montgomery Gentry	53	53
54	372	HOW DO YOU SAY	Jesse McCartney	54	54



With the "Grand Old Timey" as the song's biggest jump and debut on the list, it took 17,000 copies to reach No. 1.



The rapper makes a return to the list as the song takes the chart's biggest jump, adding 20,000 copies to reach No. 1.



The Kentucky rapper enters the list at No. 1 with 100,000 copies to reach No. 1.

WEEK	DATE	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
55	379	I'M ON A ROAT	The Lonely Island Featuring T-Pain	55	55
56	386	ECHO	Govine Zoo	56	56
57	393	ALRIGHT	Govine Zoo	57	57
58	400	NOT MEAN TO YOU	Govine Zoo	58	58
59	407	WELCOME TO THE WORLD	Kanye West	59	59
60	414	SIDNEY'S SONG	Alan Jackson	60	60
61	421	SUMMER NIGHTS	Rascal Flatts	61	61
62	428	SWAG SURFING	Post Malone	62	62
63	435	WHERE THE FRODO	Jason Mraz	63	63
64	442	BATTLEFIELD	Jason Mraz	64	64
65	449	CARELESS WHISPER	Seether	65	65
66	456	SHOW ME WHAT I'M LOOKING FOR	Caroline Luv	66	66
67	463	ALWAYS STRAPPED	Braden	67	67
68	470	PARANOID	Jason Mraz	68	68
69	477	HELLO	Michael Marz	69	69
70	484	PRETTY WINGS	Marz	70	70
71	491	WEITER TALKING YOU DADDY	Marz	71	71
72	498	COME BACK TO ME	David Cook	72	72
73	505	SOOTY ON	Rachel Hunter	73	73
74	512	I NEED A GIRL	Jason Mraz	74	74
75	519	WILD AT HEART	Jason Mraz	75	75
76	526	EGO	Jason Mraz	76	76
77	533	NO SONGS	Kate Allen	77	77
78	540	LOST YOU ANYWAY	Tony Kato	78	78
79	547	STRANGE	Jason Mraz	79	79
80	554	ICE CREAM PAINT JOB	Demographic	80	80
81	561	DON'T STOP BELIEVIN'	Glee Cast	81	81
82	568	IT'S AMERICA	Rodney Atkins	82	82
83	575	HEARTS	Kate Allen	83	83
84	582	NEEDS COULD OODYBEE	Rosé	84	84
85	589	I TOLD YOU SO	Carrie Underwood	85	85
86	596	SMALL TOWN USA	Jason Mraz	86	86
87	603	I LOVE COLLAGE	Jason Mraz	87	87
88	610	GOOD GIRLS GO BAD	Colin Hanks	88	88
89	617	AIN'T NO REST FOR THE WICKED	Cape The Scaevola	89	89
90	624	WALKIN' ON THE MOON	The Green Day	90	90
91	631	THROW IT IN THE BAG	Fabulous	91	91
92	638	LAST CHANCE	Jason Mraz	92	92
93	645	NEEDDOWN THROWDOWN	Miley Cyrus	93	93
94	652	AIN'T I	Yung L.A.	94	94
95	659	ON THE OCEAN	Rosé	95	95
96	666	TAKE ME ON THE FLOOR	The Veronicas	96	96
97	673	MAID WIFE	Jason Mraz	97	97

GIVE PEAS A CHANCE



The Black Eyed Peas' "Boom Boom Pow" holds at No. 1 for a 10th week on the Billboard Hot 100 to become the 11th song this decade to have a chart-topping run of 10-plus weeks. Of that list, only two were credited to a duo or group, and both occurred early in the decade. "Mariah" by Santana featuring the Product G&B held for 10 weeks in the first half of 2008, and "Independent Women Part II" by Destiny's Child held 11 weeks later that year. On Hot 100 Singles, "Boom" is the first track to spend its first 10 weeks on the chart at No. 1 and the second song since the chart's 2005 launch to reach double digits, following Flô Rie's "Low" (3 weeks) in 2008.

—Silvia Plantinga

MAINSTAY TOP 40

NO.	TIME	TITLE	ARTIST	ORIGINAL / REPRODUCTION (ONLY)
1	1:30	ROOM ROOM POW	ALAN BIRD	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
2	1:30	HALO	BEYONCÉ	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
3	1:30	SECOND CHANCE	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
4	2:25	PDKER FACE	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
5	2:25	DO NOT TRUST ME	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
6	3:30	BLAME IT	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
7	3:30	THE CLIMB	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
8	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
9	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
10	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
11	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
12	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
13	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
14	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
15	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
16	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
17	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
18	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
19	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
20	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
21	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
22	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
23	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
24	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
25	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
26	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
27	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
28	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
29	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
30	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
31	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
32	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
33	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
34	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
35	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
36	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
37	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
38	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
39	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)
40	3:30	DO NOT HODK UP	THE NOTORIOUS B.I.G.	NEW (ALAN BIRD, JAMES BROWN, AND THE J.B.'S)

ADULT CONTEMPORARY

DATE	TIME	TITLE	PERFORMER LABEL
1	12:30	THE LOVE STORY	ALICE
2	2:44	IN YOUR EYES	DAVID WALKER ATLAS/REPRISE
3	4:00	WHAT ABOUT NOW	MARTINA MCBECK
4	4:24	BETTER IN TIME	DAVID WALKER ATLAS/REPRISE
5	4:44	VIVA LA VIDA	COLUMBIA
6	5:13	CRUISING THE CLIMB	DAVID WALKER ATLAS/REPRISE
7	5:38	LOVE REMAINS THE SAME	DAVID WALKER ATLAS/REPRISE
8	5:59	YOU FOUND ME	DAVID WALKER ATLAS/REPRISE
9	6:18	IF YOU DON'T KNOW ME BY NOW	DAVID WALKER ATLAS/REPRISE
10	6:43	POCKETFUL OF SUNSHINE	DAVID WALKER ATLAS/REPRISE
11	7:00	JUST DO	DAVID WALKER ATLAS/REPRISE
12	7:29	LIGHT ON	DAVID WALKER ATLAS/REPRISE
13	7:51	COME ON GET HIGHER	DAVID WALKER ATLAS/REPRISE
14	8:11	HOT N' COLD	DAVID WALKER ATLAS/REPRISE
15	8:30	1, 2, 3, 4	DAVID WALKER ATLAS/REPRISE
16	8:50	LUCKY	DAVID WALKER ATLAS/REPRISE
17	9:10	FINALITY HOME	DAVID WALKER ATLAS/REPRISE
18	9:30	MY LIFE WOULD SUCK WITHOUT YOU	DAVID WALKER ATLAS/REPRISE
19	9:50	HERE COMES DOBBY	DAVID WALKER ATLAS/REPRISE
20	10:10	WHERE DID I LOVE YOUR LOVE	DAVID WALKER ATLAS/REPRISE
21	10:30	HIS DIAMOND	DAVID WALKER ATLAS/REPRISE
22	10:50	IF TODAY WAS YOUR LAST DAY	DAVID WALKER ATLAS/REPRISE
23	11:10	NO 6 COUNDRIES	DAVID WALKER ATLAS/REPRISE
24	11:30	THERAPY	DAVID WALKER ATLAS/REPRISE
25	11:50	SO CLOSE	DAVID WALKER ATLAS/REPRISE

ROCK SONGS

DATE	TIME	STATION	TITLE	ARTIST	REMARKS (PRODUCTION LAST)
1	12:00	WJLA	I KNOW YOUR ENEMY	THE NOTORIOUS B.I.G.	(RECORDED)
2	12:05	WJLA	NEW DEVICE	JOHN MAYER (JAY-Z)	(SUPERHERO MUSIC)
3	12:10	WJLA	LOVE COMEBODY	THE NOTORIOUS B.I.G.	(RECORDED)
4	12:15	WJLA	CARELESS WHISPER	THE NOTORIOUS B.I.G.	(RECORDED)
5	12:20	WJLA	LIFELINE	THE NOTORIOUS B.I.G.	(RECORDED)
6	12:25	WJLA	PANIC SWITCH	THE NOTORIOUS B.I.G.	(RECORDED)
7	12:30	WJLA	SOUND OF MADNESS	THE NOTORIOUS B.I.G.	(RECORDED)
8	12:35	WJLA	AIN'T NO BETTER FOR THE WICKED	THE NOTORIOUS B.I.G.	(RECORDED)
9	12:40	WJLA	SECOND CHANCE	THE NOTORIOUS B.I.G.	(RECORDED)
10	12:45	WJLA	SON OF FIRE	THE NOTORIOUS B.I.G.	(RECORDED)
11	12:50	WJLA	THE NIGHT	THE NOTORIOUS B.I.G.	(RECORDED)
12	12:55	WJLA	FEEL GOOD DRAG	THE NOTORIOUS B.I.G.	(RECORDED)
13	1:00	WJLA	DROWNING (FACE DOWN)	THE NOTORIOUS B.I.G.	(RECORDED)
14	1:05	WJLA	I CAN'T TAKE	THE NOTORIOUS B.I.G.	(RECORDED)
15	1:10	WJLA	BLACK HEART INERTIA	THE NOTORIOUS B.I.G.	(RECORDED)
16	1:15	WJLA	ALUCIDENCE OF ONE	THE NOTORIOUS B.I.G.	(RECORDED)
17	1:20	WJLA	HIEY YOU	THE NOTORIOUS B.I.G.	(RECORDED)
18	1:25	WJLA	CHAMPAGNE	THE NOTORIOUS B.I.G.	(RECORDED)
19	1:30	WJLA	FURRY THE WAY IT IS	THE NOTORIOUS B.I.G.	(RECORDED)
20	1:35	WJLA	21 GUNS	THE NOTORIOUS B.I.G.	(RECORDED)
21	1:40	WJLA	DO WHAT YOU DO	THE NOTORIOUS B.I.G.	(RECORDED)
22	1:45	WJLA	KIDS	THE NOTORIOUS B.I.G.	(RECORDED)
23	1:50	WJLA	SOMETIME AROUND MIDNIGHT	THE NOTORIOUS B.I.G.	(RECORDED)
24	1:55	WJLA	BURN IT TO THE GROUND	THE NOTORIOUS B.I.G.	(RECORDED)
25	2:00	WJLA	DEAD INHERITORS	THE NOTORIOUS B.I.G.	(RECORDED)
26	2:05	WJLA	HATE MY LIFE	THE NOTORIOUS B.I.G.	(RECORDED)
27	2:10	WJLA	106 IN A 55	THE NOTORIOUS B.I.G.	(RECORDED)
28	2:15	WJLA	I GET OFF	THE NOTORIOUS B.I.G.	(RECORDED)
29	2:20	WJLA	NO GIRLS	THE NOTORIOUS B.I.G.	(RECORDED)
30	2:25	WJLA	SEASONS	THE NOTORIOUS B.I.G.	(RECORDED)
31	2:30	WJLA	HEARTLESS	THE NOTORIOUS B.I.G.	(RECORDED)
32	2:35	WJLA	MAGNIFICENT	THE NOTORIOUS B.I.G.	(RECORDED)
33	2:40	WJLA	SINK INTO ME	THE NOTORIOUS B.I.G.	(RECORDED)
34	2:45	WJLA	SCARLET LETTERS	THE NOTORIOUS B.I.G.	(RECORDED)
35	2:50	WJLA	ALL NIGHTMARE LONG	THE NOTORIOUS B.I.G.	(RECORDED)
36	2:55	WJLA	ZERO	THE NOTORIOUS B.I.G.	(RECORDED)
37	3:00	WJLA	WIFIOH	THE NOTORIOUS B.I.G.	(RECORDED)
38	3:05	WJLA	HAVE TRUTH	THE NOTORIOUS B.I.G.	(RECORDED)
39	3:10	WJLA	DEATH OF ME	THE NOTORIOUS B.I.G.	(RECORDED)
40	3:15	WJLA	TWO WEEKS	THE NOTORIOUS B.I.G.	(RECORDED)

ALTERNATIVE

WEEK	DATE	TITLE	ARTIST
1	1	NEW DRIVE	THE NEW POWER GENERATION
2	8	KNOCK YOUR ENEMY	THE J. J. WARE BAND
3	15	PANIC SWITCH	THE J. J. WARE BAND
4	22	USE SHERBUDY	THE J. J. WARE BAND
5	29	AIN'T NO REST FOR THE WICKED	THE J. J. WARE BAND
6	5	HEY YOU	THE J. J. WARE BAND
7	12	FEEL GOOD DRAG	THE J. J. WARE BAND
8	19	BLACK HEART NERTHA	THE J. J. WARE BAND
9	26	CARELESS WHISPER	THE J. J. WARE BAND
10	3	AUDIENCE OF ONE	THE J. J. WARE BAND
11	10	NO YOU GUYS	THE J. J. WARE BAND
12	17	SEX ON FIRE	THE J. J. WARE BAND
13	24	SINK INTO ME	THE J. J. WARE BAND
14	31	SECOND CHANCE	THE J. J. WARE BAND
15	7	SOUND OF MADNESS	THE J. J. WARE BAND
16	14	I'VE GOT FRIENDS	THE J. J. WARE BAND
17	21	I DON'T CARE	THE J. J. WARE BAND
18	28	KIDS	THE J. J. WARE BAND
19	4	SOMEONE UNDER MIDNIGHT	THE J. J. WARE BAND
20	11	THE NIGHT	THE J. J. WARE BAND
21	18	PUNISH THE WAY IT IS	THE J. J. WARE BAND
22	25	LART ONE THE WAY	THE J. J. WARE BAND
23	1	70-90	THE J. J. WARE BAND
24	8	THE NIGHT	THE J. J. WARE BAND

TRIPLE A

DATE	TIME	TITLE	ARTIST	STATION	PRODUCTION LABEL
1	1	1	FUNNY THE WAY IT IS	THE BROTHERS	ABC
2	2	2	MAGNIFICENT	THE BROTHERS	ABC
3	3	3	USE SOMEBODY	THE BROTHERS	ABC
4	4	4	KIND OF LIFE	THE BROTHERS	ABC
5	5	5	LINE IN TECHINOLIO II	THE BROTHERS	ABC
6	6	6	CRACK THE SHUTTERS	THE BROTHERS	ABC
7	7	7	CLOSER TO LOVE	THE BROTHERS	ABC
8	8	8	NOTHING EVER MIGHT LIKE YOU	THE BROTHERS	ABC
9	9	9	AIRSTREAM DRIVER	THE BROTHERS	ABC
10	10	10	YOU NEVER KNOW	THE BROTHERS	ABC
11	11	11	WELCOME TO ENGLAND	THE BROTHERS	ABC
12	12	12	BEYOND HEIRE LIES NOTHING	THE BROTHERS	ABC

[illegible]

16	13	SHOW ME WHAT I'M LOOKING FOR BECAUSE I'M NOT SURE I CAN FIND IT
16	13	POKER FACE
16	13	STAYSAFE! NO SURPRISE BECAUSE I'M NOT SURE I CAN FIND IT
16	13	THE MAN WHO CAN'T MOVE HE'S STUCK IN A CHAIR
17	17	I DO NOT HOOK UP I'M A GAY
17	17	NEVER SAY NEVER I'M A GAY
19	11	CLOSER TO LOVE MY FAVORITE GAY
19	11	WAKING UP IN VEGAS MY FAVORITE GAY
21	21	SHH IS LOVE I'M A GAY
21	21	FUNNY THE WAY IT IS I'M A GAY
27	15	USE SOMEBODY I'M A GAY
28	15	HALO I'M A GAY
28	15	STAYSAFE (GAY) (GAY) (GAY)
28	15	ATTENTION (GAY) (GAY) (GAY)
28	15	LIFE IN TECHNICOLOR II I'M A GAY

42 **37 BITCHES**
BRANDY AND JAY-Z (2003)

43 **HELP I'M ALIVE**
METRIC (THE FALL LAND)

44 **LAST ONE TO DIE**
ONE DIRECTION

45 **ON YEAH**
CHICKEN NUT (2010)

46 **CONTAGIOUS**
WEE (2008)

47 **NOTION**
THE 1975 (2016)

48 **BROTHER**
THE 1975 (2016)

49 **I'VE GOT FRIENDS**
BRANDY AND JAY-Z (2003)

50 **YOU'RE GOING DOWN**
50 CENT (2005)

"New Divide" becomes U2's eighth *alternative* No. 1, beating a 4-8. The greatest moment in a three-day war with U2 for best lead singer, battling with Brad Pitt (his *Interview* (TV) won't be seen Jan. 2) and "Kanye Your Best" (his No. 2) (and how the *Interview*) *Best Songs* chart.

12	8	LITTLE BIT OF RED RED HOT CHILI PEPPERS (1991)
19	13	GON' WANNA CRY THE NOTORIOUS B.I.G. (1994)
16	32	21 GUNS ADEPT (1996)
16	25	MORE RED HOT CHILI PEPPERS (1991)
19	21	COMPLICATED SHADOWS (2006) THE NOTORIOUS B.I.G. (1994)
17	14	I KNOW YOUR ENEMY THE NOTORIOUS B.I.G. (1994)
16	29	THE GREAT DETECTOR TUFF DUTY (1991)
16	16	WYONG BEPHORE MUSIC (2007) (GIGAWATT CAPITAL)
20	26	OK, IT'S ALRIGHT WITH ME RED HOT CHILI PEPPERS (1991)
20	27	THE MAN WHO CAN'T BE MOVED THE NOTORIOUS B.I.G. (1994)
22	17	WE LET HER GOOWN THE NOTORIOUS B.I.G. (1994)
23	15	SOMEONE AS GOOD AS DEAD THE NOTORIOUS B.I.G. (1994)
24	18	WHAT ARE YOU LIKE THE NOTORIOUS B.I.G. (1994)
26	31	FLY ONE TIME RED HOT CHILI PEPPERS (1991)

JUN
20
2008

R&B/HIP-POP

Billboard

R&B/HIP-POP
WEEKEND
END
JULY 13
2008
BILLBOARD
MUSIC

TOP R&B ALBUMS

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	CHINEM	CHINEM	1	1
2	CHINEM	CHINEM	2	1
3	CHINEM	CHINEM	3	1
4	CHINEM	CHINEM	4	1
5	CHINEM	CHINEM	5	1
6	CHINEM	CHINEM	6	1
7	CHINEM	CHINEM	7	1
8	CHINEM	CHINEM	8	1
9	CHINEM	CHINEM	9	1
10	CHINEM	CHINEM	10	1
11	CHINEM	CHINEM	11	1
12	CHINEM	CHINEM	12	1
13	CHINEM	CHINEM	13	1
14	CHINEM	CHINEM	14	1
15	CHINEM	CHINEM	15	1
16	CHINEM	CHINEM	16	1
17	CHINEM	CHINEM	17	1
18	CHINEM	CHINEM	18	1
19	CHINEM	CHINEM	19	1
20	CHINEM	CHINEM	20	1
21	CHINEM	CHINEM	21	1
22	CHINEM	CHINEM	22	1
23	CHINEM	CHINEM	23	1
24	CHINEM	CHINEM	24	1
25	CHINEM	CHINEM	25	1
26	CHINEM	CHINEM	26	1
27	CHINEM	CHINEM	27	1
28	CHINEM	CHINEM	28	1
29	CHINEM	CHINEM	29	1
30	CHINEM	CHINEM	30	1

MAINSTREAM R&B/HIP-POP

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	BIRTHDAY SEX	BIRTHDAY SEX	1	1
2	BIRTHDAY SEX	BIRTHDAY SEX	2	1
3	BIRTHDAY SEX	BIRTHDAY SEX	3	1
4	BIRTHDAY SEX	BIRTHDAY SEX	4	1
5	BIRTHDAY SEX	BIRTHDAY SEX	5	1
6	BIRTHDAY SEX	BIRTHDAY SEX	6	1
7	BIRTHDAY SEX	BIRTHDAY SEX	7	1
8	BIRTHDAY SEX	BIRTHDAY SEX	8	1
9	BIRTHDAY SEX	BIRTHDAY SEX	9	1
10	BIRTHDAY SEX	BIRTHDAY SEX	10	1
11	BIRTHDAY SEX	BIRTHDAY SEX	11	1
12	BIRTHDAY SEX	BIRTHDAY SEX	12	1
13	BIRTHDAY SEX	BIRTHDAY SEX	13	1
14	BIRTHDAY SEX	BIRTHDAY SEX	14	1
15	BIRTHDAY SEX	BIRTHDAY SEX	15	1
16	BIRTHDAY SEX	BIRTHDAY SEX	16	1
17	BIRTHDAY SEX	BIRTHDAY SEX	17	1
18	BIRTHDAY SEX	BIRTHDAY SEX	18	1
19	BIRTHDAY SEX	BIRTHDAY SEX	19	1
20	BIRTHDAY SEX	BIRTHDAY SEX	20	1
21	BIRTHDAY SEX	BIRTHDAY SEX	21	1
22	BIRTHDAY SEX	BIRTHDAY SEX	22	1
23	BIRTHDAY SEX	BIRTHDAY SEX	23	1
24	BIRTHDAY SEX	BIRTHDAY SEX	24	1
25	BIRTHDAY SEX	BIRTHDAY SEX	25	1
26	BIRTHDAY SEX	BIRTHDAY SEX	26	1
27	BIRTHDAY SEX	BIRTHDAY SEX	27	1
28	BIRTHDAY SEX	BIRTHDAY SEX	28	1
29	BIRTHDAY SEX	BIRTHDAY SEX	29	1
30	BIRTHDAY SEX	BIRTHDAY SEX	30	1

RHYTHMIC

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	KNOCK YOU DOWN	KNOCK YOU DOWN	1	1
2	KNOCK YOU DOWN	KNOCK YOU DOWN	2	1
3	KNOCK YOU DOWN	KNOCK YOU DOWN	3	1
4	KNOCK YOU DOWN	KNOCK YOU DOWN	4	1
5	KNOCK YOU DOWN	KNOCK YOU DOWN	5	1
6	KNOCK YOU DOWN	KNOCK YOU DOWN	6	1
7	KNOCK YOU DOWN	KNOCK YOU DOWN	7	1
8	KNOCK YOU DOWN	KNOCK YOU DOWN	8	1
9	KNOCK YOU DOWN	KNOCK YOU DOWN	9	1
10	KNOCK YOU DOWN	KNOCK YOU DOWN	10	1
11	KNOCK YOU DOWN	KNOCK YOU DOWN	11	1
12	KNOCK YOU DOWN	KNOCK YOU DOWN	12	1
13	KNOCK YOU DOWN	KNOCK YOU DOWN	13	1
14	KNOCK YOU DOWN	KNOCK YOU DOWN	14	1
15	KNOCK YOU DOWN	KNOCK YOU DOWN	15	1
16	KNOCK YOU DOWN	KNOCK YOU DOWN	16	1
17	KNOCK YOU DOWN	KNOCK YOU DOWN	17	1
18	KNOCK YOU DOWN	KNOCK YOU DOWN	18	1
19	KNOCK YOU DOWN	KNOCK YOU DOWN	19	1
20	KNOCK YOU DOWN	KNOCK YOU DOWN	20	1
21	KNOCK YOU DOWN	KNOCK YOU DOWN	21	1
22	KNOCK YOU DOWN	KNOCK YOU DOWN	22	1
23	KNOCK YOU DOWN	KNOCK YOU DOWN	23	1
24	KNOCK YOU DOWN	KNOCK YOU DOWN	24	1
25	KNOCK YOU DOWN	KNOCK YOU DOWN	25	1
26	KNOCK YOU DOWN	KNOCK YOU DOWN	26	1
27	KNOCK YOU DOWN	KNOCK YOU DOWN	27	1
28	KNOCK YOU DOWN	KNOCK YOU DOWN	28	1
29	KNOCK YOU DOWN	KNOCK YOU DOWN	29	1
30	KNOCK YOU DOWN	KNOCK YOU DOWN	30	1

ADULT R&B

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	ON THE OCEAN	ON THE OCEAN	1	1
2	ON THE OCEAN	ON THE OCEAN	2	1
3	ON THE OCEAN	ON THE OCEAN	3	1
4	ON THE OCEAN	ON THE OCEAN	4	1
5	ON THE OCEAN	ON THE OCEAN	5	1
6	ON THE OCEAN	ON THE OCEAN	6	1
7	ON THE OCEAN	ON THE OCEAN	7	1
8	ON THE OCEAN	ON THE OCEAN	8	1
9	ON THE OCEAN	ON THE OCEAN	9	1
10	ON THE OCEAN	ON THE OCEAN	10	1
11	ON THE OCEAN	ON THE OCEAN	11	1
12	ON THE OCEAN	ON THE OCEAN	12	1
13	ON THE OCEAN	ON THE OCEAN	13	1
14	ON THE OCEAN	ON THE OCEAN	14	1
15	ON THE OCEAN	ON THE OCEAN	15	1
16	ON THE OCEAN	ON THE OCEAN	16	1
17	ON THE OCEAN	ON THE OCEAN	17	1
18	ON THE OCEAN	ON THE OCEAN	18	1
19	ON THE OCEAN	ON THE OCEAN	19	1
20	ON THE OCEAN	ON THE OCEAN	20	1
21	ON THE OCEAN	ON THE OCEAN	21	1
22	ON THE OCEAN	ON THE OCEAN	22	1
23	ON THE OCEAN	ON THE OCEAN	23	1
24	ON THE OCEAN	ON THE OCEAN	24	1
25	ON THE OCEAN	ON THE OCEAN	25	1
26	ON THE OCEAN	ON THE OCEAN	26	1
27	ON THE OCEAN	ON THE OCEAN	27	1
28	ON THE OCEAN	ON THE OCEAN	28	1
29	ON THE OCEAN	ON THE OCEAN	29	1
30	ON THE OCEAN	ON THE OCEAN	30	1

HOT RAP SONGS

WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK POSITION
1	BEST I EVER HAD	BEST I EVER HAD	1	1
2	BEST I EVER HAD	BEST I EVER HAD	2	1
3	BEST I EVER HAD	BEST I EVER HAD	3	1
4	BEST I EVER HAD	BEST I EVER HAD	4	1
5	BEST I EVER HAD	BEST I EVER HAD	5	1
6	BEST I EVER HAD	BEST I EVER HAD	6	1
7	BEST I EVER HAD	BEST I EVER HAD	7	1
8	BEST I EVER HAD	BEST I EVER HAD	8	1
9	BEST I EVER HAD	BEST I EVER HAD	9	1
10	BEST I EVER HAD	BEST I EVER HAD	10	1
11	BEST I EVER HAD	BEST I EVER HAD	11	1
12	BEST I EVER HAD	BEST I EVER HAD	12	1
13	BEST I EVER HAD	BEST I EVER HAD	13	1
14	BEST I EVER HAD	BEST I EVER HAD	14	1
15	BEST I EVER HAD	BEST I EVER HAD	15	1
16	BEST I EVER HAD	BEST I EVER HAD	16	1
17	BEST I EVER HAD	BEST I EVER HAD	17	1
18	BEST I EVER HAD	BEST I EVER HAD	18	1
19	BEST I EVER HAD	BEST I EVER HAD	19	1
20	BEST I EVER HAD	BEST I EVER HAD	20	1
21	BEST I EVER HAD	BEST I EVER HAD	21	1
22	BEST I EVER HAD	BEST I EVER HAD	22	1
23	BEST I EVER HAD	BEST I EVER HAD	23	1
24	BEST I EVER HAD	BEST I EVER HAD	24	1
25	BEST I EVER HAD	BEST I EVER HAD	25	1
26	BEST I EVER HAD	BEST I EVER HAD	26	1
27	BEST I EVER HAD	BEST I EVER HAD	27	1
28	BEST I EVER HAD	BEST I EVER HAD	28	1
29	BEST I EVER HAD	BEST I EVER HAD	29	1
30	BEST I EVER HAD	BEST I EVER HAD	30	1

BETWEEN THE BULLETS

WILLIAMS HAS A 'THING' FOR NO. 1



Vanessa Williams notches her first No. 1 album on a Billboard chart since 1992 as "The Real Thing" debuts atop Top Contemporary R&B Albums. She last reigned on an album list when "The Comfort Zone" spent one week at No. 1 on Top R&B/Hip-Hop Albums in May 1992. On the latter chart, "Real" bows at No. 6, matching the debut of Williams' last three albums after "Next," which started at No. 28 in September 1997.

Meanwhile, Prince's triple set, "Lotus Flow3r/MPLSOUND/Em3k," charges 23-10 (up 52nd) as the Rock and Roll Hall of Famer celebrates his 51st birthday June 7, and Eminem earns his third straight week at No. 1 for the longest consecutive streak by a rap album since LL led for four weeks last October and November.

—Raphael George

Revised scores for **TOP R&B** and **TOP HIP-POP** charts. **TOP R&B** scores 1-10. **TOP HIP-POP** scores 11-20. **TOP ADULT R&B** scores 21-30. **TOP HOT RAP SONGS** scores 31-40. **TOP MAINSTREAM R&B/HIP-POP** scores 41-50. **TOP RHYTHMIC** scores 51-60. **TOP ADULT R&B** scores 61-70. **TOP HOT RAP SONGS** scores 71-80. **TOP MAINSTREAM R&B/HIP-POP** scores 81-90. **TOP RHYTHMIC** scores 91-100. **TOP ADULT R&B** scores 101-110. **TOP HOT RAP SONGS** scores 111-120. **TOP MAINSTREAM R&B/HIP-POP** scores 121-130. **TOP RHYTHMIC** scores 131-140. **TOP ADULT R&B** scores 141-150. **TOP HOT RAP SONGS** scores 151-160. **TOP MAINSTREAM R&B/HIP-POP** scores 161-170. **TOP RHYTHMIC** scores 171-180. **TOP ADULT R&B** scores 181-190. **TOP HOT RAP SONGS** scores 191-200. **TOP MAINSTREAM R&B/HIP-POP** scores 201-210. **TOP RHYTHMIC** scores 211-220. **TOP ADULT R&B** scores 221-230. **TOP HOT RAP SONGS** scores 231-240. **TOP MAINSTREAM R&B/HIP-POP** scores 241-250. **TOP RHYTHMIC** scores 251-260. **TOP ADULT R&B** scores 261-270. **TOP HOT RAP SONGS** scores 271-280. **TOP MAINSTREAM R&B/HIP-POP** scores 281-290. **TOP RHYTHMIC** scores 291-300. **TOP ADULT R&B** scores 301-310. **TOP HOT RAP SONGS** scores 311-320. **TOP MAINSTREAM R&B/HIP-POP** scores 321-330. **TOP RHYTHMIC** scores 331-340. **TOP ADULT R&B** scores 341-350. **TOP HOT RAP SONGS** scores 351-360. **TOP MAINSTREAM R&B/HIP-POP** scores 361-370. **TOP RHYTHMIC** scores 371-380. **TOP ADULT R&B** scores 381-390. **TOP HOT RAP SONGS** scores 391-400. **TOP MAINSTREAM R&B/HIP-POP** scores 401-410. **TOP RHYTHMIC** scores 411-420. **TOP ADULT R&B** scores 421-430. **TOP HOT RAP SONGS** scores 431-440. **TOP MAINSTREAM R&B/HIP-POP** scores 441-450. **TOP RHYTHMIC** scores 451-460. **TOP ADULT R&B** scores 461-470. **TOP HOT RAP SONGS** scores 471-480. **TOP MAINSTREAM R&B/HIP-POP** scores 481-490. **TOP RHYTHMIC** scores 491-500. **TOP ADULT R&B** scores 501-510. **TOP HOT RAP SONGS** scores 511-520. **TOP MAINSTREAM R&B/HIP-POP** scores 521-530. **TOP RHYTHMIC** scores 531-540. **TOP ADULT R&B** scores 541-550. **TOP HOT RAP SONGS** scores 551-560. **TOP MAINSTREAM R&B/HIP-POP** scores 561-570. **TOP RHYTHMIC** scores 571-580. **TOP ADULT R&B** scores 581-590. **TOP HOT RAP SONGS** scores 591-600. **TOP MAINSTREAM R&B/HIP-POP** scores 601-610. **TOP RHYTHMIC** scores 611-620. **TOP ADULT R&B** scores 621-630. **TOP HOT RAP SONGS** scores 631-640. **TOP MAINSTREAM R&B/HIP-POP** scores 641-650. **TOP RHYTHMIC** scores 651-660. **TOP ADULT R&B** scores 661-670. **TOP HOT RAP SONGS** scores 671-680. **TOP MAINSTREAM R&B/HIP-POP** scores 681-690. **TOP RHYTHMIC** scores 691-700. **TOP ADULT R&B** scores 701-710. **TOP HOT RAP SONGS** scores 711-720. **TOP MAINSTREAM R&B/HIP-POP** scores 721-730. **TOP RHYTHMIC** scores 731-740. **TOP ADULT R&B** scores 741-750. **TOP HOT RAP SONGS** scores 751-760. **TOP MAINSTREAM R&B/HIP-POP** scores 761-770. **TOP RHYTHMIC** scores 771-780. **TOP ADULT R&B** scores 781-790. **TOP HOT RAP SONGS** scores 791-800. **TOP MAINSTREAM R&B/HIP-POP** scores 801-810. **TOP RHYTHMIC** scores 811-820. **TOP ADULT R&B** scores 821-830. **TOP HOT RAP SONGS** scores 831-840. **TOP MAINSTREAM R&B/HIP-POP** scores 841-850. **TOP RHYTHMIC** scores 851-860. **TOP ADULT R&B** scores 861-870. **TOP HOT RAP SONGS** scores 871-880. **TOP MAINSTREAM R&B/HIP-POP** scores 881-890. **TOP RHYTHMIC** scores 891-900. **TOP ADULT R&B** scores 901-910. **TOP HOT RAP SONGS** scores 911-920. **TOP MAINSTREAM R&B/HIP-POP** scores 921-930. **TOP RHYTHMIC** scores 931-940. **TOP ADULT R&B** scores 941-950. **TOP HOT RAP SONGS** scores 951-960. **TOP MAINSTREAM R&B/HIP-POP** scores 961-970. **TOP RHYTHMIC** scores 971-980. **TOP ADULT R&B** scores 981-990. **TOP HOT RAP SONGS** scores 991-1000. **TOP MAINSTREAM R&B/HIP-POP** scores 1001-1010. **TOP RHYTHMIC** scores 1011-1020. **TOP ADULT R&B** scores 1021-1030. **TOP HOT RAP SONGS** scores 1031-1040. **TOP MAINSTREAM R&B/HIP-POP** scores 1041-1050. **TOP RHYTHMIC** scores 1051-1060. **TOP ADULT R&B** scores 1061-1070. **TOP HOT RAP SONGS** scores 1071-1080. **TOP MAINSTREAM R&B/HIP-POP** scores 1081-1090. **TOP RHYTHMIC** scores 1091-1100. **TOP ADULT R&B** scores 1101-1110. **TOP HOT RAP SONGS** scores 1111-1120. **TOP MAINSTREAM R&B/HIP-POP** scores 1121-1130. **TOP RHYTHMIC** scores 1131-1140. **TOP ADULT R&B** scores 1141-1150. **TOP HOT RAP SONGS** scores 1151-1160. **TOP MAINSTREAM R&B/HIP-POP** scores 1161-1170. **TOP RHYTHMIC** scores 1171-1180. **TOP ADULT R&B** scores 1181-1190. **TOP HOT RAP SONGS** scores 1191-1200. **TOP MAINSTREAM R&B/HIP-POP** scores 1201-1210. **TOP RHYTHMIC** scores 1211-1220. **TOP ADULT R&B** scores 1221-1230. **TOP HOT RAP SONGS** scores 1231-1240. **TOP MAINSTREAM R&B/HIP-POP** scores 1241-1250. **TOP RHYTHMIC** scores 1251-1260. **TOP ADULT R&B** scores 1261-1270. **TOP HOT RAP SONGS** scores 1271-1280. **TOP MAINSTREAM R&B/HIP-POP** scores 1281-1290. **TOP RHYTHMIC** scores 1291-1300. **TOP ADULT R&B** scores 1301-1310. **TOP HOT RAP SONGS** scores 1311-1320. **TOP MAINSTREAM R&B/HIP-POP** scores 1321-1330. **TOP RHYTHMIC** scores 1331-1340. **TOP ADULT R&B** scores 1341-1350. **TOP HOT RAP SONGS** scores 1351-1360. **TOP MAINSTREAM R&B/HIP-POP** scores 1361-1370. **TOP RHYTHMIC** scores 1371-1380. **TOP ADULT R&B** scores 1381-1390. **TOP HOT RAP SONGS** scores 1391-1400. **TOP MAINSTREAM R&B/HIP-POP** scores 1401-1410. **TOP RHYTHMIC** scores 1411-1420. **TOP ADULT R&B** scores 1421-1430. **TOP HOT RAP SONGS** scores 1431-1440. **TOP MAINSTREAM R&B/HIP-POP** scores 1441-1450. **TOP RHYTHMIC** scores 1451-1460. **TOP ADULT R&B** scores 1461-1470. **TOP HOT RAP SONGS** scores 1471-1480. **TOP MAINSTREAM R&B/HIP-POP** scores 1481-1490. **TOP RHYTHMIC** scores 1491-1500. **TOP ADULT R&B** scores 1501-1510. **TOP HOT RAP SONGS** scores 1511-1520. **TOP MAINSTREAM R&B/HIP-POP** scores 1521-1530. **TOP RHYTHMIC** scores 1531-1540. **TOP ADULT R&B** scores 1541-1550. **TOP HOT RAP SONGS** scores 1551-1560. **TOP MAINSTREAM R&B/HIP-POP** scores 1561-1570. **TOP RHYTHMIC** scores 1571-1580. **TOP ADULT R&B** scores 1581-1590. **TOP HOT RAP SONGS** scores 1591-1600. **TOP MAINSTREAM R&B/HIP-POP** scores 1601-1610. **TOP RHYTHMIC** scores 1611-1620. **TOP ADULT R&B** scores 1621-1630. **TOP HOT RAP SONGS** scores 1631-1640. **TOP MAINSTREAM R&B/HIP-POP** scores 1641-1650. **TOP RHYTHMIC** scores 1651-1660. **TOP ADULT R&B** scores 1661-1670. **TOP HOT RAP SONGS** scores 1671-1680. **TOP MAINSTREAM R&B/HIP-POP** scores 1681-1690. **TOP RHYTHMIC** scores 1691-1700. **TOP ADULT R&B** scores 1701-1710. **TOP HOT RAP SONGS** scores 1711-1720. **TOP MAINSTREAM R&B/HIP-POP** scores 1721-1730. **TOP RHYTHMIC** scores 1731-1740. **TOP ADULT R&B** scores 1741-1750. **TOP HOT RAP SONGS** scores 1751-1760. **TOP MAINSTREAM R&B/HIP-POP** scores 1761-1770. **TOP RHYTHMIC** scores 1771-1780. **TOP ADULT R&B** scores 1781-1790. **TOP HOT RAP SONGS** scores 1791-1800. **TOP MAINSTREAM R&B/HIP-POP** scores 1801-1810. **TOP RHYTHMIC** scores 1811-1820. **TOP ADULT R&B** scores 1821-1830. **TOP HOT RAP SONGS** scores 1831-1840. **TOP MAINSTREAM R&B/HIP-POP** scores 1841-1850. **TOP RHYTHMIC** scores 1851-1860. **TOP ADULT R&B** scores 1861-1870. **TOP HOT RAP SONGS** scores 1871-1880. **TOP MAINSTREAM R&B/HIP-POP** scores 1881-1890. **TOP RHYTHMIC** scores 1891-1900. **TOP ADULT R&B** scores 19

HOT R&B/HIP-HOP SONGS

WEEK	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
TITLE	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
ARTIST	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
WEEK	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
TITLE	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
ARTIST	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
WEEK	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
TITLE	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
ARTIST	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100



1. **KNOCK YOU DOWN**
Kanye West featuring Jay-Z
Kanye West
1



2. **BLAME IT**
Tina Turner
Tina Turner
2



3. **BLAME IT**
Tina Turner
Tina Turner
3



4. **BLAME IT**
Tina Turner
Tina Turner
4



5. **BLAME IT**
Tina Turner
Tina Turner
5



6. **BLAME IT**
Tina Turner
Tina Turner
6



7. **BLAME IT**
Tina Turner
Tina Turner
7



8. **BLAME IT**
Tina Turner
Tina Turner
8

WEEK	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
TITLE	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
ARTIST	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
WEEK	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
TITLE	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
ARTIST	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100



9. **BLAME IT**
Tina Turner
Tina Turner
9



10. **BLAME IT**
Tina Turner
Tina Turner
10

Between the Bullets

JAY-Z MAPS OUT 'BLUEPRINT III'

Preserving the highly anticipated "Blueprint III," Jay-Z maps out Hot R&B/Hip-Hop Song No. 66 with its lead single, "D.O.A. (Death of Auto-Tune)." The song, first premiered June 1 at WQHT New York's Hot 97 Summer Jam, becomes the artist's first debut from Roc-A-Fella after his 10-year run on Def Jam. While the newly formed label is a joint venture with Universal Atlantic, it will provide radio promotion, which helped collect 3 million impressions for the song's initial week of airplay. Scheduled for Sept. 11 release, "Blueprint III" will come exactly eight years after the arrival of "The Black Album."

— **Rhapha George**

4A HOT DANCE CLUB SONGS

DATE	TITLE	ARTIST	PERIODIC LABEL	DATE	TITLE	ARTIST	PERIODIC LABEL
1	WHEN LOVE TAKES OVER	THE NEW POWER GENERATION	WARRIOR	2	BIG MAKING HOUSE	BRITNEY SPEARS	WARRIOR
2	ROOM SHOWN POW	THE NEW POWER GENERATION	WARRIOR	3	WAKING ON A CREAM	THE NEW POWER GENERATION	WARRIOR
3	BAD TO GO TO BED	THE NEW POWER GENERATION	WARRIOR	4	EPIC	THE NEW POWER GENERATION	WARRIOR
4	BACK MY LOVE	THE NEW POWER GENERATION	WARRIOR	5	THEY WANT ME (TALL SHOTS)	THE NEW POWER GENERATION	WARRIOR
5	THE NEW POWER GENERATION	THE NEW POWER GENERATION	WARRIOR	6	THEY WANT ME (TALL SHOTS)	THE NEW POWER GENERATION	WARRIOR
6	FALLING ANTHEM	THE NEW POWER GENERATION	WARRIOR	7	SING	THE NEW POWER GENERATION	WARRIOR
7	THE NEW POWER GENERATION	THE NEW POWER GENERATION	WARRIOR	8	WAKING UP IN VEGAS	THE NEW POWER GENERATION	WARRIOR
8	NOW I'VE GOT THAT BITCH	THE NEW POWER GENERATION	WARRIOR	9	COME BACK TO ME	THE NEW POWER GENERATION	WARRIOR
9	BODY ROCK	THE NEW POWER GENERATION	WARRIOR	10	KICK THE MASS	THE NEW POWER GENERATION	WARRIOR
10	I'M NOT GETTING ENOUGH	THE NEW POWER GENERATION	WARRIOR	11	CAROLANGLIGHT	THE NEW POWER GENERATION	WARRIOR
11	MAGNETIC	THE NEW POWER GENERATION	WARRIOR	12	HALO	THE NEW POWER GENERATION	WARRIOR
12	WROG	THE NEW POWER GENERATION	WARRIOR	13	MONEY'S TOO TIGHT TO MERTON 2008	THE NEW POWER GENERATION	WARRIOR
13	SPACEMAN	THE NEW POWER GENERATION	WARRIOR	14	HIGH HUSH	THE NEW POWER GENERATION	WARRIOR
14	BEAUTIFUL U R	THE NEW POWER GENERATION	WARRIOR	15	JUST GO	THE NEW POWER GENERATION	WARRIOR
15	TOGETHER	THE NEW POWER GENERATION	WARRIOR	16	PATRON TONIGHT	THE NEW POWER GENERATION	WARRIOR
16	BEAUTIFUL U R	THE NEW POWER GENERATION	WARRIOR	17	LEAVE THE WORLD BEHIND	THE NEW POWER GENERATION	WARRIOR
17	TOGETHER	THE NEW POWER GENERATION	WARRIOR	18	WILCO	THE NEW POWER GENERATION	WARRIOR
18	BEAUTIFUL U R	THE NEW POWER GENERATION	WARRIOR	19	FIRE BURNING	THE NEW POWER GENERATION	WARRIOR
19	TOGETHER	THE NEW POWER GENERATION	WARRIOR	20	COVER GIRL	THE NEW POWER GENERATION	WARRIOR
20	BEAUTIFUL U R	THE NEW POWER GENERATION	WARRIOR	21	THE FLY	THE NEW POWER GENERATION	WARRIOR
21	TOGETHER	THE NEW POWER GENERATION	WARRIOR	22	WAKING UP IN VEGAS	THE NEW POWER GENERATION	WARRIOR
22	BEAUTIFUL U R	THE NEW POWER GENERATION	WARRIOR	23	BOOTS POP	THE NEW POWER GENERATION	WARRIOR
23	TOGETHER	THE NEW POWER GENERATION	WARRIOR	24	THE NEW POWER GENERATION	THE NEW POWER GENERATION	WARRIOR
24	BEAUTIFUL U R	THE NEW POWER GENERATION	WARRIOR	25	IT'S ALRIGHT, IT'S OK	THE NEW POWER GENERATION	WARRIOR
25	TOGETHER	THE NEW POWER GENERATION	WARRIOR	26	SUPHAPHY (OF MY LEAVING)	THE NEW POWER GENERATION	WARRIOR
26	BEAUTIFUL U R	THE NEW POWER GENERATION	WARRIOR	27	THE NEW POWER GENERATION	THE NEW POWER GENERATION	WARRIOR
27	TOGETHER	THE NEW POWER GENERATION	WARRIOR	28	THE NEW POWER GENERATION	THE NEW POWER GENERATION	WARRIOR
28	BEAUTIFUL U R	THE NEW POWER GENERATION	WARRIOR	29	THE NEW POWER GENERATION	THE NEW POWER GENERATION	WARRIOR
29	TOGETHER	THE NEW POWER GENERATION	WARRIOR	30	THE NEW POWER GENERATION	THE NEW POWER GENERATION	WARRIOR

 **TOP DANCE/
ELECTRONIC ALBUMS**[illegible]
**HOT DANCE
AIRPLAY**

	TITLE	PRODUCTION LABEL
1	WHEN LOVE TAKES OVER	ATCO
2	INFINITY 201	ATCO
3	FEEL YOUR LOVE	ATCO
4	LET THE FEELINGS GO	ATCO
5	HALO	ATCO
6	IF YOU KNOW	ATCO
7	LOVE GAME	ATCO
8	BOOM BOOM POW	ATCO
9	ANOTHER DAY	ATCO
10	CAT N RITE	ATCO
11	CRAZY POSSESSION	ATCO
12	ROCKIN' TIMES	ATCO
13	THE FEAR	ATCO
14	LOVE STRUCK	ATCO
15	HUSH HUSH	ATCO
16	I HATE THIS PART	ATCO
17	TAKING YOU WANT ME (CALLS OCHO)	ATCO
18	BEGIN	ATCO
19	IF U SEEK MY	ATCO
20	NOW IT THAT BITCH	ATCO
21	WHITE HORSE	ATCO
22	SHADOWS	ATCO
23	STEP TWO	ATCO
24	2NITE	ATCO
25	SUGAR	ATCO

TOP JAZZ ALBUMS

[illegible]
**TOP CONTEMPORARY
JAZZ ALBUMS**[illegible]

**SMOOTH JAZZ
SONGS**

1	1	TITLE	ADJUSTMENT (FRANZISKA 1981)
2	2	1	AM I WAITING FOR YOU
3	3	2	STAY AS THE GUS
4	4	3	BANG BANG (HOLLYWOOD) (HOLLYWOOD)
5	5	4	LET'S GET ON IT
6	6	5	WE WATERS (CHILLIN')
7	7	6	MOVE ON UP
8	8	7	CHILL OR BE CHILLEO
9	9	8	FORTUNE TELLER
10	10	9	STEP BACK, LISTEN (TO YOUR HEART)
11	11	10	YOU AND I
12	12	11	MOVING (MOTER BROTHERS)
13	13	12	GO FOR IT
14	14	13	WHEELS WILLARS (STITCHES RICHIE AND)
15	15	14	AND I LOVE HER
16	16	15	RELIGIOUS
17	17	16	THEY'RE A LITTLE BIT OF A JOCKEY
18	18	17	RYTHM 'N' ROMANCE (RYTHM 'N' ROMANCE)
19	19	18	A CHANGE IS GONNA COME
20	20	19	ONE ON ONE
21	21	20	HUMPER DUMPER (HUMPER DUMPER)

[illegible]

TOP CLASSICAL CROSSOVER ALBUMS

1	ARTIST	THE WEEKND • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
2	DAVID GARRETT	DAVID GARRETT • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
3	THE O'JAYS	THE O'JAYS • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
4	PAUL POTTIS	PAUL POTTIS • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
5	ANGIEA BOCELLI	ANGIEA BOCELLI • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
6	SOUNDTRACK	SOUNDTRACK • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
7	SARAH BRIGHTMAN	SARAH BRIGHTMAN • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
8	ANGIEA BOCELLI	ANGIEA BOCELLI • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
9	TEMPO LIBRE	TEMPO LIBRE • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
10	SARAH BRIGHTMAN	SARAH BRIGHTMAN • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
11	ANGIEA BOCELLI	ANGIEA BOCELLI • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
12	ANGIEA BOCELLI	ANGIEA BOCELLI • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
13	ANGIEA BOCELLI	ANGIEA BOCELLI • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
14	ANGIEA BOCELLI	ANGIEA BOCELLI • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
15	ANGIEA BOCELLI	ANGIEA BOCELLI • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
16	ANGIEA BOCELLI	ANGIEA BOCELLI • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
17	ANGIEA BOCELLI	ANGIEA BOCELLI • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
18	ANGIEA BOCELLI	ANGIEA BOCELLI • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
19	ANGIEA BOCELLI	ANGIEA BOCELLI • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14
20	ANGIEA BOCELLI	ANGIEA BOCELLI • 10/16/14 • 10/23/14 • 10/23/14 • 10/23/14

[illegible]

HOT LATIN SONGS

TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	AQUÍ ESTOY YO	1	1
2	EL AMOR	8	2
3	Y ASES MUY TARDE	1	3
4	¡CORRE! ¡ALL UNO!	1	4
5	TE PREGUNTO	8	5
6	EL KATCH	1	6
7	PUE NO SE AMOR	1	7
8	QUE TE GUERDA	1	8
9	FOR UN SEGURO	1	9
10	CAUSEY EFECTO	1	10
11	QUERERME MAS	1	11
12	LO INTENTAMOS	1	12
13	YO NO SE MANANA	1	13
14	ALMAS VIEJAS	1	14
15	¡BAGACORRA!	1	15
16	¡KIDU!	1	16
17	¡KIDU!	1	17
18	¡KIDU!	1	18
19	¡KIDU!	1	19
20	¡KIDU!	1	20
21	¡KIDU!	1	21
22	¡KIDU!	1	22
23	¡KIDU!	1	23
24	¡KIDU!	1	24
25	¡KIDU!	1	25
26	¡KIDU!	1	26
27	¡KIDU!	1	27
28	¡KIDU!	1	28
29	¡KIDU!	1	29
30	¡KIDU!	1	30
31	¡KIDU!	1	31
32	¡KIDU!	1	32
33	¡KIDU!	1	33
34	¡KIDU!	1	34
35	¡KIDU!	1	35
36	¡KIDU!	1	36
37	¡KIDU!	1	37
38	¡KIDU!	1	38
39	¡KIDU!	1	39
40	¡KIDU!	1	40

TOP LATIN ALBUMS

TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	WISIN & YANDEL	1	1
2	ESPIÑOZA PAZ	1	2
3	TITO EL BAMBINO	1	3
4	DOWN DEAR	1	4
5	DOJO YANKIE	1	5
6	LOS DAREYES DE LA SIERRA	1	6
7	K-PAZ DE LA SIERRA	1	7
8	ODJO YANKIE	1	8
9	MARIELLA	1	9
10	ESPIÑOZA PAZ	1	10
11	VICENTE FERNANDEZ	1	11
12	LUIS FONSI	1	12
13	SANDELA	1	13
14	LA ARRELLASBARA EMMA EL LIMON	1	14
15	PATRICIA LL	1	15
16	VARIOUS ARTISTS	1	16
17	VICTOR MANUEL	1	17
18	PARCO BARRAZA	1	18
19	LA COPIA JACHA DE ULTIMO RAZO	1	19
20	FLEX	1	20
21	LOS CUATES DE BINALOA	1	21
22	LOS HONDROPOS DE DURANGO	1	22
23	EL GUERO Y SU BARRA CENITARIO	1	23
24	HECTOR ACOSTA	1	24
25	GIJERTO SANTIAGO ROSA	1	25
26	VARIOUS ARTISTS	1	26
27	GERMAN MONTERO	1	27
28	FLEX	1	28
29	MANA	1	29
30	DA ZOO	1	30
31	VARIOUS ARTISTS	1	31
32	LAIRRY NERANDEZ	1	32
33	ENRIQUE IGLESIAS	1	33
34	MARIELLA	1	34
35	LA COPIA JACHA DE ULTIMO RAZO	1	35
36	LAIRRY NERANDEZ	1	36
37	ENRIQUE IGLESIAS	1	37
38	MARIELLA	1	38
39	LAIRRY NERANDEZ	1	39
40	ENRIQUE IGLESIAS	1	40

REGIONAL MEXICAN ALBUMS

TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	ESPIÑOZA PAZ	1	1
2	LOS DAREYES DE LA SIERRA	1	2
3	K-PAZ DE LA SIERRA	1	3
4	ESPIÑOZA PAZ	1	4
5	LAIRRY NERANDEZ	1	5
6	ESPIÑOZA PAZ	1	6
7	LAIRRY NERANDEZ	1	7
8	ESPIÑOZA PAZ	1	8
9	LAIRRY NERANDEZ	1	9
10	ESPIÑOZA PAZ	1	10
11	LAIRRY NERANDEZ	1	11
12	ESPIÑOZA PAZ	1	12
13	LAIRRY NERANDEZ	1	13
14	ESPIÑOZA PAZ	1	14
15	LAIRRY NERANDEZ	1	15
16	ESPIÑOZA PAZ	1	16
17	LAIRRY NERANDEZ	1	17
18	ESPIÑOZA PAZ	1	18
19	LAIRRY NERANDEZ	1	19
20	ESPIÑOZA PAZ	1	20

LATIN POP ALBUMS

TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	MARIELLA	1	1
2	LUIS FONSI	1	2
3	VICTOR MANUEL	1	3
4	VARIOUS ARTISTS	1	4
5	MANA	1	5
6	DA ZOO	1	6
7	ENRIQUE IGLESIAS	1	7
8	LA COPIA JACHA DE ULTIMO RAZO	1	8
9	CRISTIAN CASTRO	1	9
10	REIK	1	10
11	ALEJANDRO FERNANDEZ	1	11
12	SHOS NAMAZOTTI	1	12
13	RICARDO ARONA	1	13
14	GLORIA TRIBE	1	14
15	SAMUEL NERANDEZ	1	15
16	YANNI	1	16
17	RAPHAEL	1	17
18	RICARDO ARONA	1	18
19	GLORIA TRIBE	1	19
20	SAMUEL NERANDEZ	1	20

TROPICAL ALBUMS

TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	LUIS FONSI	1	1
2	HECTOR ACOSTA	1	2
3	GIJERTO SANTIAGO ROSA	1	3
4	VARIOUS ARTISTS	1	4
5	VARIOUS ARTISTS	1	5
6	VARIOUS ARTISTS	1	6
7	VARIOUS ARTISTS	1	7
8	VARIOUS ARTISTS	1	8
9	VARIOUS ARTISTS	1	9
10	VARIOUS ARTISTS	1	10
11	VARIOUS ARTISTS	1	11
12	VARIOUS ARTISTS	1	12
13	VARIOUS ARTISTS	1	13
14	VARIOUS ARTISTS	1	14
15	VARIOUS ARTISTS	1	15
16	VARIOUS ARTISTS	1	16
17	VARIOUS ARTISTS	1	17
18	VARIOUS ARTISTS	1	18
19	VARIOUS ARTISTS	1	19
20	VARIOUS ARTISTS	1	20

LATIN RHYTHM ALBUMS

TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	TITO EL BAMBINO	1	1
2	DOWN DEAR	1	2
3	DOJO YANKIE	1	3
4	FLEX	1	4
5	LAIRRY NERANDEZ	1	5
6	DA ZOO	1	6
7	ENRIQUE IGLESIAS	1	7
8	LAIRRY NERANDEZ	1	8
9	ENRIQUE IGLESIAS	1	9
10	LAIRRY NERANDEZ	1	10
11	ENRIQUE IGLESIAS	1	11
12	LAIRRY NERANDEZ	1	12
13	ENRIQUE IGLESIAS	1	13
14	LAIRRY NERANDEZ	1	14
15	ENRIQUE IGLESIAS	1	15
16	LAIRRY NERANDEZ	1	16
17	ENRIQUE IGLESIAS	1	17
18	LAIRRY NERANDEZ	1	18
19	ENRIQUE IGLESIAS	1	19
20	LAIRRY NERANDEZ	1	20

BETWEEN THE BULLETS

PUERTO RICO TAKES TO DA' ZOO



The Puerto Rican pop quartet Da' Zoo's self-titled debut album lands at No. 6 on Top Latin Pop Albums and No. 33 on Top Latin Albums (telling slightly less than 1,000 copies). The group can thank its neighbors for the success, as 96% of sales came from Puerto Rico and the Virgin Islands. With the act's first single, "Excuse Me," bubbling under the Latin Pop Airplay chart (with an audience of 1.2 million), the group is looking to make an impact statewide. —*Randy Ramirez*

Weekend's "M & M's" jumps 19 to 12 as an audience of 1.1 million on Top Latin Albums. The group's 30th Top 10 dating to its first, "Viemas," No. 3, in 2004. Da' Zoo's first Top 10 was "Excuse Me," No. 1, in 2004. Da' Zoo's first Top 10 was "Excuse Me," No. 1, in 2004. Da' Zoo's first Top 10 was "Excuse Me," No. 1, in 2004.

4-Paz de la Sierra's "Come la Lata" debuts at No. 4 on Top Regional Mexican Albums and No. 4 on Top Latin Albums (12,000 copies sold). The new title climbs 35 to 15 on Top Latin Songs, debuting with a 1.1 million audience (up 1.1 million, up 1.1 million). Regional Mexican Airplay (11-15).

EUROPEAN AIRPLAY

EXECUTIVE TURNTABLE

Send submissions to exec@billboard.com

RECORD COMPANIES: Rocket Science names **Jim Snowden** GM of its new publishing division. He was president/founder of Lielson Entertainment.

Global Music Group appoints **Kevin Black COO**. He was chairman of urban music at Warner Bros.

Wolk Music Group promotes **Fred Jasper** to VP of TV/film licensing for the Vanguard, Sugar Hill and Renwood labels and ups **Stephen Brower** to VP of marketing and AAR development for Vanguard and Sugar Hill. Jasper was senior director of TV/film licensing and marketing, and Brower was director.



PUBLISHING: Cherry Lane Music Publishing promotes **Dileepan Ganesan** to senior income tracker. He was income tracker.

DIGITAL: MySpace Music names **Sam Wick** senior VP of strategy. He was VP of corporate and strategic development at AOL's Platform A advertising business.

RELATED FIELDS: The marketing agency Fethom Communications names **Marcus Peterzell** managing director of engagement and entertainment marketing. He was co-president of AWE (which merged into GMR Entertainment in 2007).

The Recording Academy elects music video director/producer **George Fienlgen** to chairman of the board of trustees, music supervisor/composer/film music executive **Doug Frenk** to vice chairman and engineer/producer **Glen Lorbeck** to secretary/treasurer.

—Edited by Mitchell Peters

GOODWORKS

O.A.R.'S CHARITY WORDPLAY

The rock act O.A.R. is embracing new forms of online communication, not only to connect with fans but also to raise money for its Heart of the World fund, which supports educational and youth programs.

Through July 7, band members are asking fans to help co-write a new song by submitting lyrics to the band's Twitter page (twitter.com/ofarrevelations) for a new track that will be released exclusively to iTunes in October. All money raised from the song's sales will go to Heart of the World. "Ideally we want five different writers, three verses, one bridge and one chorus of lyrics," singer/guitarist Mark Robarge says. "Then, O.A.R. will take [the lyrics] and write the music to them."

After choosing the lyrics, O.A.R. will ask fans to help name the new song. Between July 21 and 31, the band will check its Twitter account for suggestions. During the songwriting process, which will take place during O.A.R.'s summer tour, the band will post photos, audio and video to its Twitter page.

"We just want everyone to feel involved," Robarge says. O.A.R. is writing new material for its next album, but Robarge isn't certain if the contest song will appear on the forthcoming set. "If we really love the song and the label likes it, it'll go somewhere else," he says. "There's really no limit." Meanwhile, the band recently teamed with the Children's Scholarship Fund for an essay contest involving elementary and middle schools in New York. Nearly 1,000 students from 10 schools participated in the contest, which asked kids to write an essay about why their teacher should win the "best teacher" award. In April, Robarge and O.A.R. bassist Ben Gerishman awarded three finalists a check for \$5,000. —Mitchell Peters

BACKBEAT



BILLBOARD/ADWEEK MUSIC & ADVERTISING CONFERENCE

The inaugural Music & Advertising Conference, powered by the most trusted names in the business, Billboard and Adweek, and in association with H&M, was held June 4-5 at New York's W Hotel. This unique conference brought together 500 attendees to explore the intertwined worlds of music and advertising and examine how big brands, artists and music supervisors are benefiting from working together. It featured captivating keynote interviews, informative case studies and interactive panel discussions. Audio recordings of conference sessions are available on MusicAndAdvertising.com. [PHOTOGRAPHY \(except where noted\)](http://photos.conference.com/1418/GARZA/JOWHY) execuplate.com page.58



During the panel, executives from Capitol-Columbia, Sony Music, Warner Bros. and others discussed the challenges of marketing in a digital world. From left: Billboard's senior VP of marketing, **David Byrne**; Capitol-Columbia's senior VP of marketing, **David Byrne**; Warner Bros.' senior VP of marketing, **David Byrne**; and Capitol-Columbia's senior VP of marketing, **David Byrne**.



During the panel, executives from Capitol-Columbia, Sony Music, Warner Bros. and others discussed the challenges of marketing in a digital world. From left: Billboard's senior VP of marketing, **David Byrne**; Capitol-Columbia's senior VP of marketing, **David Byrne**; Warner Bros.' senior VP of marketing, **David Byrne**; and Capitol-Columbia's senior VP of marketing, **David Byrne**.

INSIDE TRACK

STATION TO STATION

A lot of good things are happening for Metro Station these days—from the video for its new single, "Kelsey," that stars "Friday Night Lights" actor **Aimee Teegarden** to an opening slot on **Miley Cyrus**' upcoming tour. But singer/guitarist **Trace Cyrus**, Miley's older brother, says the quartet is mostly "just excited to get into the studio and create a new record."

Cyrus and his pals probably won't get to do that until after "The Miley tour" ends in early December, with a release in early 2010. But he says that the group has "well over 20 tracks... a bunch of songs right now to already have the next record finished. It's just a matter of getting studio time back in New York to sit down with our producers and re-

ally get the album finished." Cyrus says the group has "definitely matured" since its self-titled 2007 debut, but he doesn't think the new music will sound foreign to the fans that the group won with "Shine It." "I would just say it's Metro Station, a little more electronic and a little more mature, but the same big pop songs that could be played on the radio."

Metro Station is still pondering who will produce the sophomore set. The group would like to continue working with the team of **S'Avant** and **Silago**, but Cyrus says the band would "definitely love to experiment with some new producers, too. We're just trying to make sure the second record's going to be perfect."





JPM Music president/CEO Joel Simon (left) chats with the audience after participating in the panel "Getting Your Music in the Air" and Geddy Peled for "R&B."



Artist-in-residence Phineas Wiggins (left) sits with Billboard's music director Bill Wertheimer (right) for a segment Q&A covering Wiggins' work with brands like General Mills and Nike.



During the panel "Case Study: Converse Amplifies Its Mutual Message," Converse chief marketing officer Geoff Corbelli (left) discusses the brand's partnership with the music industry and shared how the brand commissioned the track and video for "My Drive Thru," written and performed by Phineas Wiggins and Benjamin and Lucas Gagliardi. From left, Converse executive creative director Mike Hayes, Corbelli, Converse co-CEO Jan Cohen and Converse creative editor Elizabeth Paroli.

BILLBOARD/ADWEEK MUSIC & ADVERTISING CONFERENCE

continued from page 57



Euro RSCG Worldwide/Heaven Worldwide global CEO David Jones discusses the acquisition of record label the House and future opportunities in music advertising during his keynote presentation, "When Pop Goes to Work." Run Record Label.



Venezian members Lisa and Jessica Ortigoso, their manager William Dorelli of DAG Communications and GroupM North America CEO Richard Yella sit at a roundtable discussion exploring the Advertiser Club's brand-brand partnership with the birth control pill Vio, from left and Jessica Ortigoso, Yella and Dorelli.



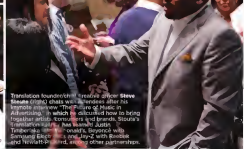
Converse teen/urban pop artist Kelly Marshall performed the song "When Dreams Come True" during the last day of the conference.



Adweek speaker Leah Siegel (left) talks the stage with Martin Huser and Sound Design co-sponsoring producer/partner Marianne Viswell, who took part in an integrating LiveNation Artists into Global's content. Siegel was moderated by Gene Goss (right) and moderated by Gene Goss (right) and moderated by Gene Goss (right).



Attendees gathered for roundtable discussions moderated by industry experts on 10 different hot-button issues. Pictured is the "Nostalgic iPhone Roundtable" discussion hosted by Bluebird founder Mark Shredsky (fourth from left).



Translation founder/creative director Steve Basso (right) shares with attendees after his keynote presentation "The Future of Music in Advertising," in which he discussed how to bring together artists, consumers and brands. Basso's translation agency has worked with Universal Music Group, Sony Music, Warner Bros. Entertainment and more.



Single/producer Sylvia Tosca performs during the last day of the conference. Photo courtesy of the artist.



The group of speakers who moderated the "Getting Paid for Music" panel, including Bill Wertheimer, David Jones, and others.



Case study Crystal Light's role in the "Carnegie" campaign, featuring the band's recording partnership with Crystal Light and artist L'Oréal.

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Head of Marketing
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Steve Greenberg
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S-Curve Records



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President
Dolphin Digital Media
and Dolphin Ink



Ann Shoket
Editor-in-Chief
Seventeen Magazine,
Hearst

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GEOFF COOK
Chief Executive Officer
myfacebook.com



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Director of Insights
The Nielsen Company



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Hearst Magazines
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R/GA



REBECCA RODAN
VP, Campaign Director
The Advertising Council



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Houston Region
McDonald's USA



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Insights & Research
MTV Networks

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